

"Two of the Mighty," by Jno. Lynch

THE NEW YORK
**DRAMATIC
MIRROR**

SEPTEMBER 1, 1915

PRICE TEN CENTS



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GAIL KANE
In Pathe's via Wireless

Drama — Motion Pictures — Vaudeville



Jane Cowl as Ellen Neal and Orme Caldara as Hugh Fullerton in an interesting moment in "Common Clay," the Harvard prize play now running at the Republic Theater.



Marye Hall, an important and winsome member of the Thanhouser Film Company. She also helps to make the "Ziegfeld Follies" popular.



Mary Cameron (Ethel Grey Terry) proves a charming as well as interested listener to the pleadings of Thomas B. Hurst (Howard Estabrook) in "Search Me."

Cecil Lean, who appears as the rollicking Rudolph Stoeger in "The Blue Paradise," never has a dull or lonely moment once he reaches his favorite inn on the banks of the Danube.



William Courtenay as the impetuous Irish soldier in "Under Fire" takes advantage of the lull in the fighting to express his devotion to Violet Heming, who plays his sweetheart, Ethel Willoughby.

THE SEASON'S PROLOGUE



THE NEW YORK DRAMATIC MIRROR



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No. 1915

TWO OF THE MIGHTY

By JNO. LYNCH

GIANTS? Indeed they were giants in their day. It seems odd to think that now Junius Brutus Booth, the elder, is chiefly remembered for his eccentricities and Edwin Forrest for his cantankerousness. Posterity is not altogether to blame for this, however. Booth certainly did do many queer, odd things, and Forrest fell into the regrettable habit of giving way to his bad temper. Of course, these things grow by repetition, but the truth was bad enough.

Well, genius should be forgiven for a certain amount of oddity and, whatever else may be said of them, each of these men possessed true and undoubted genius. They were not alike. In fact, it would be difficult to find two individuals more unlike. Their lack of similarity makes it unwise to attempt to compare them. I will venture to say, however, that if they were alive to-day, I think that Booth would be looked upon as the greater man.

Old timers of his era—a new generation of veterans has grown up since then—always spoke of Booth as "The Booth." They were slow to admit any real merit in his sons. So far as John Wilkes and Junius Brutus, the younger, were concerned, perhaps they were right; but I think that Edwin Booth was a greater actor than his father. In fact, I do not hesitate to say that I believe him to have been the greatest actor who ever spoke the English language. It was a God-given gift with him. To tell the honest truth, he never was a great student.

Junius Brutus Booth was the first of his family to adopt the stage as his profession. Intellectually he stood head and shoulders above any actor of his own or any other time. He had been a midshipman in the British navy, he studied law and medicine, and he even found time to become an expert printer. Had Booth not been a great actor he would have probably gained fame as a theologian. He worshipped at many shrines, and, be it said, at all reverently. He knew the Bible, the Talmud and the Koran. He was a great favorite with the Jesuit fathers at Georgetown and Emmettsburg and spent many hours discussing the mysteries of their faith with them. An eminent Protestant divine declared that he had never fully understood the beauty and meaning of the Lord's Prayer until he heard Booth repeat and comment upon it. With all this, the actor's daughter, Asia, has told us that her father's favorite place of worship was an humble floating church, or Sailors' Bethel.

Booth had the gift of tongues. He spoke eight languages fluently and was also acquainted with many dialects. He successfully played in the tragedies of Racine at the French Theater in New Orleans, and so perfect was his accent, many of his hearers ever afterward insisted that he was a Frenchman. Could such a thing be said of any other Englishman who ever lived?

James E. Murdock, who was a worthy and an intelligent man, even if he was not a great actor, said, in speaking of Booth: "His great charm in acting was the result of his imaginative powers and the soul-stirring sensations which his impassioned vocal efforts produced when he was glowing with the fervor of the tragic muse." To be sure, this sounds rather old-timey to present-day ears, but in

spite of this, it probably conveys a pretty good impression of the man. Booth certainly did have a wonderful voice. In his latter days its beauty was somewhat impaired by an accident to his nose, but he was able to disguise this, in a measure, by his thorough knowledge of elocution.

Like Kean, he was a small man. In fact, in some respects, Kean and Booth seem to have been singularly alike. When I was a youngster they were generally spoken of as madmen, but I doubt whether either of them had any organic insanity, although the excesses of their imagination certainly gave good excuse for calling them crazy. Each drank rather more than was good for him at times, but in judging this, we must remember that they lived in a day and age when the three-bottle man was looked upon as quite an abstemious individual.

In almost every particular Edwin Forrest was the very antipode of Junius Brutus Booth. He was a large man with a tremendous voice and a rather sledge-hammer method. He had few early advantages, but he struggled bravely through all the obstacles that impeded his youthful career. Men who knew him in his younger days say that he was then good-natured and approachable, if somewhat rough. But this did not last very long. Forrest built about himself a wall of ill-temper that every year increased in height. His constant growling at every one finally caused him to growl at himself. Ill-health, unfortunate domestic troubles and bad advice all added to this. He shut the world out. He had no friendships; he associated only with those who would ladle out flattery to him to gain their own ends.

One of Forrest's great shortcomings was that he had no sense of humor. This world's wise man insists upon laughing at everything, including himself, once in a while. Man is the only animal endowed with the ability to laugh. What a wise dispensation of Nature this is! Had the lower animals been accorded this attribute they could never have reached maturity. The antics of humanity would have sent them to an early grave. Well, it is better to chuckle out than to snarl out. A little of the heaven of hilarity would have been a great thing for Edwin Forrest.

Another of the tragedian's faults was that he could never see any good in anyone else. It is a fact worth recording that the ordinary man, capable of setting himself a worthy task, is usually supplied with a dogged determination that has to be reckoned with. Forrest never could see this. He wanted the world to proclaim him great and to ignore the merits of all others. And he always went about with a chip on his shoulder. His lamentable quarrel with Macready, with its tragic outcome, has passed into history. What a different age it was! To organize riots and shed blood over the spats of our actors now would be inconceivable. We may have lost enthusiasm, but we have certainly gained wisdom.

My old friend Coudock once told me a story about Forrest that well illustrates his querulous disposition, and goes to show that his bark was really worse than his bite. It seems that a certain old actor had fallen on evil days. The exigency of the case demanded immediate action. A subscription

paper was prepared, and one young actor, bolder than the rest, approached Forrest and asked him to put his name down for something.

"Why should I?" snorted Forrest, who was in a particularly savage mood that day. "If the man has made a pauper of himself, take him to the poor-house. Don't ask me to bother myself about him."

The young actor, chagrined and disappointed, was about to withdraw, when Forrest snatched the paper out of his hand, wrote hastily upon it, and tossed it back, without saying a word. The youngster gave the paper one glance, gasped and ejaculated: "Surely there must be some mistake, Mr. Forrest! No one has given more than twenty dollars. We did not expect more from you. You have put yourself down for five hundred dollars!"

Forrest glared. "No, sir," he roared, "I have not made a mistake. I put down just what I intended to put down. But don't you dare to make any comments about it. If I want to make a damn fool of myself, I am quite capable of doing it without any impertinent observations from you!"

Such tales as this and the fact that he gave most of his fortune to found the Forrest Home, incline us to believe that Forrest's heart must have been in the right place after all. But he would never admit it, and, if he were alive to-day, it would be hardly safe to make the assertion. Like some persons who are said to "enjoy miserable health," he seemed to delight in a reputation for taciturnity, crossness and ill-nature. Whether this was an affectation, or simply an odd mental quirk, I'm blessed if I know.

HOW MISS HEDMAN LEARNED ENGLISH

Four and a half years ago, Miss Martha Hedman, the beautiful young Swedish actress who is now appearing in Mr. David Belasco's latest production, "The Boomerang," the bright new comedy which opened the regular Belasco Theater season in August, did not know a word of English, writes Wendell Phillips Dodge in the September *Strand Magazine*. To-day, her knowledge of the language is well-nigh perfect. There is, perhaps, just a suspicion of a foreign accent which now and then makes itself apparent, but this in itself is an additional charm.

"Some people like it," says Miss Hedman, "and advise me to retain it, but I intend to get rid of all trace of foreign accent—and quickly, too."

When Miss Hedman set about learning English she engaged a teacher who did not know a word of Swedish. But they both knew French, and by this means the actress gained her proficiency in our tongue.

"What I really found difficult in English was the number of sounds the letter 'o' has," she confessed. "There must be a thousand different ones. I used to sit down and say 'almost' for an hour at a time. Repeating such words so many times was a very dull occupation, but it was good practice."

Some time ago the English idiom was an occasional obstacle to the brilliant actress. On one occasion, Miss Hedman was asked by a member of a party at a week-end how she completed her journey after her motor-car had broken down, and the inquirer was amused by the quaint reply, "I came after a horse." But these accidents of expression are quite rare now.

MADAME CRITIC

THE Republic Theater was packed to the doors on the opening night of "Common Clay," which has the distinction of having been written by a Harvard graduate. Perhaps for this reason a large number of philosophical speeches were permitted to rest undisturbed in the dialogue. I am sure that had some mere observer of everyday life been given *carte blanche* with the manuscript, there would have been such radical changes that Mr. Cleves Kinkead would have torn his hair in despair. But, for once, the speeches of the playwright apparently were respected, and therein shines a bright hope that as the years pass future stage dialogue may be allowed an uplift.

As a matter of fact, I know a good many people who are tired of listening to the vocabulary of the sidewalk and the patter from brains whose contents haven't been compared with those of a dictionary in some time. A prominent actor once explained to me the difference between the two styles of dialogue.

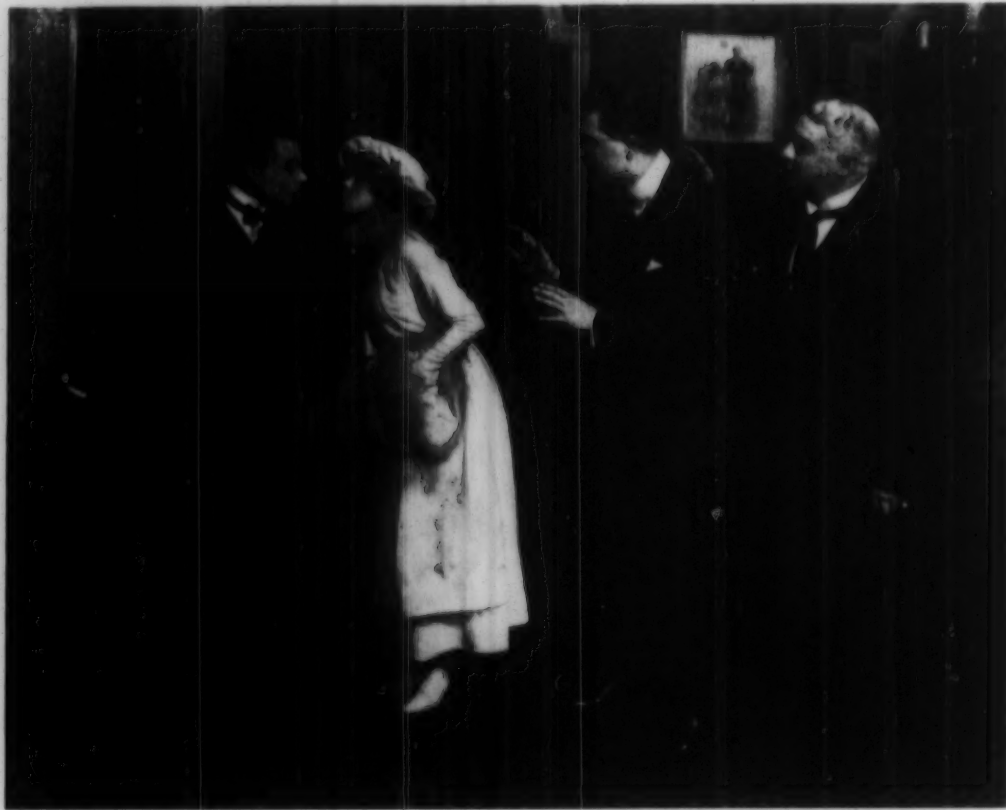
Said he: "These college graduates write *talk* that nobody ever hears in daily life. People who pay \$2 to go to the theater don't want to listen to high-brow stuff. They can't understand it, so why give it to them? It isn't natural for characters to express themselves in book language. In emotional moments real people do not use big words. No, spontaneously, they fall into the most primitive expression. And when playwrights are inspired to write in super-English the most primitive conditions of modern social contact they make a tremendous mistake and one which isn't forgiven by the audience. For instance, in everyday life would you say, 'What is that exquisite melody which swells upon the air?' No. Wouldn't you say rather, 'Great tune. What is it?' Well, perhaps you wouldn't, but nine-tenths of the people who heard it would."

I thought of what the actor had said some ten years ago when listening to Ellen Neal express herself at the Republic. I do believe we are on the road to better English. When a playwright gives us a servant who doesn't employ the language of her equals, but that of her superiors, we are on the right road. Of course, lovely Jane Cowl could speak any sort of dialogue and we would all know that she could do better, for, truth to tell, no matter what sort of a slave she might play she couldn't fool anyone into not recognizing her genuine refinement. To be sure, she was the Judge's daughter, and we were given a hint of this early in the play and that made everything clear. Besides she had been to school. Miss Cowl surprised some of them by her splendid work in the emotional scenes. She continues to improve and shows that when she began her career, by sincere application she meant to keep it up.

"Within the Law" didn't cause her to lay down her oars and float with the tide of successful contemplation, and her beauty was not in her opinion an all-sufficient asset for the rest of life. She hasn't sought publicity on the field of battle by sewing shirts for soldiers or handing convalescent drinks of water. Evidently she intends to keep her art brightly burning. And she deserves all our praise for this, because so many don't try. Miss Cowl is blessed with a deep, sympathetic voice, which she employs to the greatest advantage. It didn't lose in its appeal, either, when in combat with that other beautiful voice—John Mason's. There is a certain quality about Mason's voice which could convince almost anyone of almost anything Mr. Mason wished to prove. This is what makes him such an adorable villain—when villain he must be—and no one could ever concede him to be as bad as the playwright intended him. Another man with a splendid voice is Russ Whytall. When these three are on the stage at the same time, you have your money's worth right there.

There is usually a surprise forthcoming on an opening night. In this case it was furnished by a young

blond actor named Dudley Hawley, who played a devil-may-care young sport, Arthur Coakley, who was so much of a gentleman that he believed a girl of the dance halls who had fallen his victim could not be the wife of a gentleman like himself, and he didn't mean to forget his breeding, no matter what happened. Mr. Hawley won his audience in his first scene when he showed that a drunken youth may be played in a realistic fashion without exaggeration. I don't know who Mr. Hawley is. Someone ventured to say that he had been wandering throughout the country in stock, but I fancy his wanderings are over now. He is rather a different type from most of our young rouses and is most welcome to our lists. Ida Darling looked beautiful with her white hair and brown eyes, not



"AREN'T YOU GOING TO KISS ME?" ASKS NORMA NOGGS (MARIE CARROLL) IN "ROLLING STONES," OF DAVE FULTON (CHARLES RUGGLES). BELIEVING HIM TO BE HER LONG LOST SWEETHEART.

Harrison Ford as Buck Ryder and Frank Kingdon as Fulson Rice Look on With Amusement.

overlooking her gowns, which were real creations. Then there were Orme Caldara and Robert McWade, both great favorites, and justly so, for we know what they can do and they never disappoint.

Some critics said they couldn't understand why the playwright insisted upon giving us an epilogue, and one daring fellow ventured to think that it might have been in order to give Miss Cowl an opportunity to appear in an evening gown. Well, why not? She certainly earned that much by her uninteresting clothes in the three acts. It has long been the habit of authors to consider the costuming of the heroine with serious attention. In musical comedies don't they always take the heroine out of trousers and put her into skirts just before the last curtain? Even as far back as Shakespeare's time Rosalind and Viola had the privilege of wearing more beautiful apparel. So with Ellen Neal. The audience was yearning to see her in clothes more fitting her beauty than the dull costumes she wore as a maid and down-trodden young woman of the dance hall. Her appearance as an opera singer was only part of that material regeneration demanded by our theatergoers.

There was sufficient variety in the comment on modern social conditions to please everybody, socialists and conservatives. But the end of the play had not started the world to turn around in an opposite direction from that in which it has always turned. We were left with the same original ideas of convention as those against which all the playwrights of the ages have struggled in from one to five acts, only to bow to the inevitable at the finish. There are all sorts of ways of compromising with the laws of society, but the foundation rests just the same.

An interesting and interested audience was present, including the critics in full force, a number of our most prominent actors and a few civilians. Billie

Burke and her husband sat in a stage box and attracted much attention. Miss Burke looked sweet sixteen, all dressed in filmy white. A curious compromise between a hat and a tiara rested firmly on her pretty head, making her look like one of those little illustration princesses with a gold crown.

We hear so much talk about opportunity in this busy world. Just at present opportunity is knocking at the doors of the many designers who originate costumes for specialty dancers—the chief feature usually of any musical production ever since the Castles set the fashion—opportunity to display some originality and set the hungry-for-novelty audiences agog. On the opening night of "Watch Your Step," the main topic of conversation between the acts—among the feminine element at least—was the beauty in design and coloring of Mrs. Castle's dancing frocks. Nothing like them had been seen in a long time—in fact, since Mrs. Castle's last appearance in a dancing act. Since "Watch Your Step" I have attended any number of opening performances, have watched dancers in vaudeville, and nearly all demonstrate that Mrs. Castle had set the fashion for them. So it happens that we have had pastel shades and shepherdess effects in every imaginable effect until we are weary of them. Only the Mrs. Castle face has been lacking to finish the picture.

Recently the designers thought of adding a hip-hoop overskirt which bounced and swayed with every movement of its wearer and was anything but pretty or graceful. I suppose this effect was to be a help in proving that it was not à la Mrs. Castle. The first time I saw the hip-hoop costume it was worn by a Spanish dancer at the Palace. She should have known better. A slender girl by nature, she assumed indefinite lines. One wondered whether she really weighed so much that she wanted to conceal the lines of her figure or what was her object. At any rate the hip-hoop bounced about as pleased its fancy. I wished that I were acquainted with the young woman so that I might tell her what I thought of her costume, which was very artistic as to combination of shades. Then Florence Walton appeared in "Hands Up" wearing the same, identical effect. One costume would have been very attractive had she not been encompassed by this ugly contrivance which some one had thrust upon her. I have not seen "Hands Up" since the first performance. Perhaps

Miss Walton has removed the ugly hoop. It must be difficult for dressmakers to discover new lines and tones when there are so many applicants for them in the dancing world, but think of the satisfaction both to designer and dancer when "original" is the verdict.

MARIE B. SCHRADER.

DEFENSE OF MUSICAL COMEDY

A writer in the austere and intellectual *New Republic* defends musical comedy as follows:

"Musical comedy, it must be admitted, is not associated with certain superior beings. We do not associate it with Herbert Spencer, John Stuart Mill, George Washington, Marcus Aurelius. This is rather against it, but it would be a mistake to conclude too hastily that the instincts which are satisfied by musical comedy are therefore of a low or discreditable order.

"If it could be proved that when Herbert Spencer was 'little Bertie Spencer' he never indulged in the exquisite pleasure of playing on a jew's-harp or a mouth organ, never made music on a comb, I should admit that the case against musical comedy was damaging. But I firmly believe that at some time, even in that powerfully cerebral career, there were needs which nothing but a mouth organ could assuage. And he who once has consummated that desire, or hid a brick in a package, or secretly practiced a clog dance, or blackened his face with charcoal, or tried on his father's hat, has shown the proclivities on which musical comedy depends.

"Marcus Aurelius must at some time have turned a handspring on the ancestral lawn. History does not say so, but it is wrong to infer from history, or from memorial sculpture or portraiture, that all great men stood throughout life in frozen attitudes. Most history is written in embalming fluid."

Personal

BELL.—Archie Bell, dramatic critic of the *Cleveland Leader*, is the author of a new book of travel, entitled "The Spell of the Holy Land," relating his experiences and impressions during a journey in the Orient last year with E. M. Newman.



DONALD MACDONALD.
Clever Dancer and Comedian Who Was Recently Seen in "Hands Up."

FERGUSON.—Among the callers at THE MIRROR office last week was A. F. Ferguson, dramatic critic of the *Washington Times*. While in town Mr. Ferguson attended some of the more important of the new season's productions.

LEWIS.—When "She's In Again" opens its season at Tellers-Shubert Theater, Brooklyn, Sept. 4, Ada Lewis will be featured in the role of the Aunt from Flatbush. Though Miss Lewis has been a prominent figure in American theatricals for twenty-five years, and has created innumerable character parts, this will be the first time she has ever been featured above all others in a cast. Miss Lewis made her first New York hit at the age of sixteen as the "tough girl" in "Riley in the 400" at Harrigan's Theater.

LOCKE.—Robinson Locke, editor and proprietor of the *Toledo Blade*, was a Broadway visitor last week. He attended several of the new season's plays.

MANSFIELD.—The name Mansfield has always been one to conjure with in the dramatic profession. In this case it is Margaret Mansfield. Miss Mansfield began her stage career at the age of seven with the Biograph Film Company under the direction of D. W. Griffith. However, she has not confined her activities solely to motion pictures. She has appeared in several noteworthy stage productions and has played several seasons in stock. Possessing charm and real ability Miss Mansfield has, indeed, a most promising future.

MACDONALD.—Among those who have advanced to the front rank of musical comedy juveniles is Donald MacDonald. He made his first appearance in "The Red Petticoat" some seasons ago. Since then he has appeared in "The Geisha," "When Dreams Come True," "The Honeymoon Express," "Miss Daisy" and "Hands Up." He is a dancer of exceptional merit.

PLUMMER.—Inez Plummer, leading woman in "The Last Laugh," has so impressed Paul Dickey, one of the authors, by her performance, that he has assumed the contract of the Shuberts to star her upon the conclusion of the run of "The Last Laugh."

TORTI.—Ernest Torti, the young Italian baritone, who will be recalled for his excellent rendition in the production of the Aborn Century Opera Company, last season, sailed on last Tuesday for Italy to answer the Italian Governments call for service in the army, of which he is a reserve officer.

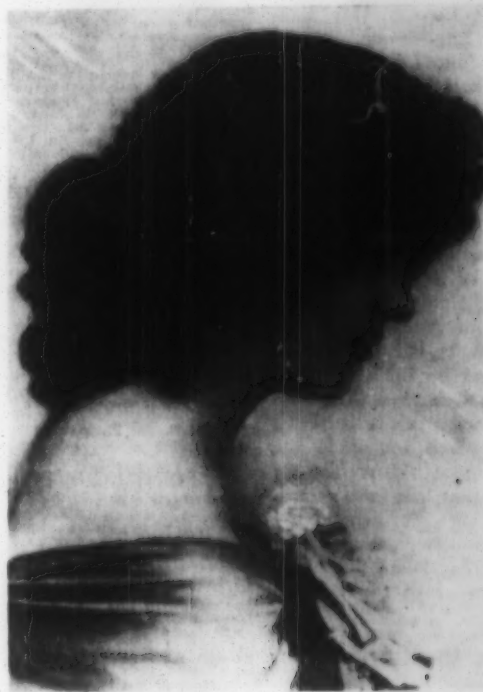
WEIL.—E. A. Weil, of H. H. Frazee's executive staff, has returned to New York after an absence of four months in England. While abroad he disposed of the English rights to the Willard-Johnson fight pictures, and obtained the American rights to the vaudeville playlet, "The Amorous Mannikin," in which Madame Polaire appeared. Mrs. Weil, who was Dorothy Arthur, will be seen in the piece in this country.

THE STAGE AND THE PULPIT

I have many sermons to my credit—or discredit. In some of them I hit the mark, as I learned afterwards. In others perhaps I missed! I don't know. But there is one bit of apostolic work I have written which looks at me and saith, "Well done!" It is my play, "Ill-Starred Babbie." That to me is the best sermon that has ever come from my tongue or pen. In that drama of the homely, every-day, workaday life around us, I simply put my characters to work to deliver the message of the Lord's commandment: "Thou shalt love thy neighbor as thyself." My play doesn't preach, yet it has a Gospel message. We use our tears over the dead, and our tongues on the living. We pelt a man—more often a woman—into the church-yard with stony words of scandal. Then we come, pilgrims gray, doing an eleventh hour penance, and lay our withered flowers at the feet of the dead who heed them not. We tell to the pitiful listening silence our regret, and the mocking wind carries back to us our sobs of sorrow which cannot undo the wrongs of long ago. "It is a sad thing in us that the thought of a man's death hallows him anew to us," says George Eliot in her least read novel, "Janet's Repentance;" "as if life were not sacred too—as if it were comparatively a light thing to fail in love and reverence to the brother who has to climb the whole toilsome steep with us, and all our tears and tenderness were due the one who is spared that hard journey."

Speak well of the living. It is useless to waste kind words on the dead; they cannot hear. That is about the text of "Ill-Starred Babbie's" sermon. In this play, the little girl who made one mistake could never get away from it; her friends, the neighbors, wouldn't let her. I drew that character direct from life, and after I had finished the manuscript of the novel, which came before the play, I felt it only just that the prototype of my heroine should see the story before the world did, and give her consent that the world should see it at all. She read, and came back to me with tears in her big eyes. "Put that before the world," she said with much emotion. "It may make the life of some other woman happier than mine has been."

Too many of those who listen to my sermons in the



MARGARET MANSFIELD.
A Talented Young Actress Who Has Played Many Important Roles on the Stage.

pulpit condemn the stage as absolutely pagan. The less a man has seen of the theater, the more he denounces it. In my recent travels, I encountered a vinegar-visaged, but clever dowager who torpedoed the gala bark of the stage during an hour's conversation. She spoke with such authority that I looked anxiously over the sea of my confusion for some other conversational plank. I concluded the old dame had seen everything from Olga Nethersole's breathing "Sappho" to Theda Bara's filmy "Iza" of "The Clemenceau Case," till suddenly she dropped this new explosive: "But there's one play I have always wanted to see—'Uncle Tom's Cabin.'" If the theater is pagan—I am not saying it is—all the purists and reformers under the sun can't hold people away from it. Then why not take the low little pagan in hand, and baptizing it, make it Christian? Many a man and woman get all their ideas of morality from the painted side of the footlights. Surely then we who croak so

much about loving our neighbor, ought to see to it that his stage diet should be clean and wholesome, so far as we can.

Instead of making the stage a target and trying to hit the bull's-eye of popularity by wholesale denunciation of the footlights, a clergyman ought to use his influence and education to better the drama, praising what is good, condemning what is bad. His flock will go to the theater. Let him be a gate to keep



FRANCINE LARRIMORE.
Who Gives a Captivating Performance of Sylvia Smythe in "Some Baby."

them away from forbidden pastures. Plays have been and are written by clergymen, some of them weak enough dramas. There's "As Ye Sow," by the Rev. John Snyder—even yet revived by stock companies, and recently played on the screen by Alice Brady. I never heard that man preach, but whether he was strong or weak in the pulpit, he has left behind him Christian work in his play which has got close to the hearts of thousands, and influenced them to good. I think he is dead. His sermons have trailed off with him into the silence of the grave, but still his drama lives. Sermons come and go, but the moral play goes on forever, sowing the seeds of justice in hearts and minds. The difference between a moral play on the stage and a moral talk in the pulpit is this: The play divides the message into parts, and every actor is an apostle preaching in his lines and "business" the gospel of the playwright. The pulpiteer carries the whole show on his narrow pair of shoulders, and sometimes he proves bad enough actor. Who ever saw anybody asleep at a play?

At a rehearsal last week I sat back in the wings while clever June Congreve capered her merry way Irishly through the opening of my second act. She had come to the brief emotional part, and was standing on the stairs Right Center Zeppeling down at the two old Irish gossips:

"I am marked out for the devil's lowest pit? Perhaps I am, but when the devil comes for me, he'll find I'm going down to damnation—alone. I'll never drag or drive another to hell. . . . My young bad blood is boiling to commit sin? The sins young blood commits are sins of passion—passion which is at once the strength and weakness of youth. But your sins of hell-dyed scandal are sins of malice, bitter black malice, for which there's no excuse."

The rich, girlish voice struck full at me in the wings, and involuntarily I reached up and guiltily whisked off my hat. I was listening to the sacred sermon of an actress! Brothers of the cloth—and sisters!—my little company of actors will carry my message out for me six nights a week. The day they rest, I shall get up and deliver that message myself.

WILL W. WHALEN.

"Cleverness," according to pretty little Rosamond Carpentier, "is an ability to make a stage director believe you are as clever as you really are." "When a girl smiles at an actor," Ethel Clifton sagely observes, "it does not justify him in assuming that he looks good to her. Maybe he just looks funny to her."

"In days of doubtful weather," Olive Briscoe warns, "it is well for pastoral players to make hay while the sun shines."

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MRS. PAT ROONEY IS RIGHT

If we may place implicit confidence in the statements of the pro-Germans in our own beloved country, the English are not above "fixing" the war news for our consumption and claiming credit that belongs to the other side.

It is painful to note a partial confirmation of this charge in the prodigality of the claims set up by Englishmen regarding the war songs that are cheering on their soldiers. We have seen it distinctly disclaimed that the famous song, "It's a Long Way to Tipperary," is of English origin. An American lady in Hawaii has openly laid claim to the composition as her own, and now Mrs. PAT ROONEY, wife of the once famous singing comedian on the American stage, denies the claim that LESLIE STEWART is the composer of "REILLY'S Hotel," which is enlivening the dull life in the English trenches in Flanders. A Baltimore writer says:

Warm discussion has arisen as to the authorship of the chorus:

Is this Mr. Reilly, they speak of so highly?
Is this Mr. Reilly that keeps the hotel?
Is this Mr. Reilly, they speak of so highly?
I'm glad, Mr. Reilly, you're doin' d—n well

LESLIE STEWART, of "Florodora" fame, declares he wrote the song, or, at least, the music, some thirty-odd years ago.

This morning Mrs. PAT ROONEY, the widow of the famous Irish comedian, sat in the parlor of the pretty ROONEY home, at 807 North Paterson Park Avenue, and told how PAT wrote the song, and that if there were any stealing of ideas it was from the other side of the Atlantic.

"PAT was playing at Holliday Street Theater," said Mrs. ROONEY, "and he knew old JOHN REILLY, who kept the hotel next to the theater. He walked in the place one night, after he had heard some people in the wings lauding REILLY's place, and as he stepped in he sang the little ditty, making up the lines and music as he went along.

"It made such a hit at the time that PAT rounded it out and sang it at his next performance. It went with a scream and was always one of his standbys. Now that was over thirty-five years ago, I am certain, because my memory hasn't failed me, though I could hardly do a sou-brette part at my weight. Yes, dear old PAT and REILLY were so well known that he was often advised to bill himself as ROONEY and REILLY.

"After his death in New York twenty-three years ago, I saved up his music and plays. We were playing in 'Lord ROONEY' when the end came, and I kept them for years, but the children said there would never be any use for them, and, little by little, they became lost and mislaid. Some time ago some people wanted to get permission to copyright the song and I looked among some old papers, but could not find anything relating to the old REILLY song, but you can say for me that PAT ROONEY wrote the song and it will always be his."

So much for Mrs. ROONEY. Mr. LESLIE STEWART is an Englishman and the composer of "Florodora." He never wrote anything half so funny as "REILLY'S Hotel," but with the instinct of benevolent assimilation which characterizes the Anglo-Saxon, he now lays claim to laurels which properly belong on this side of the big pond.

We can think back very clearly to the time that PAT ROONEY sang the old song, and that period antedates the period named by Mr. STEWART five years.

Let us not get our dates mixed. In after years the events of to-day may have a large bearing on the destiny of nations. We don't want to see the Victoria Cross decorating STEWART's breast when the proper place for it is the bosom of Mrs. ROONEY. Moreover, we want all the credit that belongs to us in this war. If we are furnishing the shrapnel for England, we are also furnishing the music that keeps the English soldiers from dying of ennui in the trenches.

ARTICULATE VS. SILENT DRAMA

Editor DRAMATIC MIRROR:

SIR—Your editorial, "The M. P. and the Drama," is of such moment, that the writer feels that you have done the drama a real service in calling attention to some things that have resulted in so many of the legitimate actors and actresses going over to the "Movies."

No one is more interested in the drama than the writer, for several reasons: my hotel is the home, during the theatrical season, of more men and women of the stage than possibly any other house of its size in America. Thus I have a selfish motive in wishing to see the drama exist and flourish, but the principal reason why I desire to aid in any way to preserve to ourselves the glories of the stage, is my genuine love of the theatre and those who earn their living by it.

Let us briefly analyze the present conditions existing generally throughout the country, deducing if possible, the reasons why the general public flock to the picture houses, leaving the legitimate theatre alone.

First and foremost, the picture houses are new, artistically and harmoniously lighted and decorated, clean, well ventilated, having as a rule by far the best music obtainable, and all in all offer to the public easily the best amusement for the least money. Inversely, the legitimate theaters are old, stuffy, badly ventilated, poorly furnished, with decorative and lighting effects amounting to nil.

So much for the houses. Now what about the entertainment? Certainly, the producers of legitimate drama have not realized to anything like the fullest extent, the possibilities of articulate

drama. When a good actor or actress sees a successful producer of farce-comedies place the following in the mouth of one of the characters: "Go to Hell," and the public pay top prices to witness such a performance; when because an individual clever enough to amass a fortune by constructing such plays as I refer to, and this individual is lauded to the heavens as the composer of Shakespeare, is it to be wondered at that the actor or actress, with every natural gift necessary for the portrayal of character, should view with feelings of disgust and dismay, the certain demoralization of the greatest educative function on earth, the stage?

Perhaps to one who looks back to Edwin Booth, Modjeska, Irving, Ellen Terry, Mansfield, etc., as the source from which correct dramatic interpretation came, is it surprising that the intelligent American is seeking escape from conditions which have at last become unbearable alike to actors and actresses and the general public—men and women without any true dramatic instinct selected for parts to suit certain types of the aforementioned cheap drama. The loss is twofold: to the public first, and to the actors and actresses next, as true dramatic development cannot come under existing conditions on the American stage. Take the case of my warm personal friend, Robert Mantell, going over to the "Movies" and Mr. Brady becoming and bewailing this fact. What does Mr. Brady and the producers expect when year after year the trash that I speak of is foisted upon the American public, and then expect a true appreciation on their part of Shakespearean drama. Not that it should be thought that the particular plays I am writing against have not their proper place on the stage, but such plays should permeate and not dominate, as they have done for some years past.

And to return to the artistic artist, is there any one silly enough to think that you are going to catch Robert Mantell's "Macbeth" in a moving picture? Is it possible that there are those who think Hamlet's soliloquy so marvellously done by Forbes-Robertson, can be thrown on the screen without arousing derision? The so-called "Silent Drama," the very best of it, to those who pretend to have a knowledge of the theatre, is insane, vacuous, stupid, and tiresome to the nth degree. To recognize upon the screen the face of prominent actors and actresses in some phase of these "Silent Dramas" is just like the children saying, "Oh, let's play pretend," for surely no sane being can kid themselves into the belief that they are looking on anything else than a lot of rubbish. It is not as if the authors of this sort of great and good men and women of the stage are forced to do this thing to aid in helping them solve the bread and butter problem, and the only inspiration they have is the man directing their pantomimic efforts and the camera man and I feel that the artist who tries to look upon their own picture in the "Movies" without a certain feeling of loss of self-respect, it would be like George Boldt of the Waldorf-Astoria running a Baltimore lunch. He, it is true, might as well do it, but it would hurt him. I am not one of those who are pessimistic enough to believe that the drama is doomed. It cannot be—might as well try to teach the English language by moving pictures as to endeavor by any stretch of the imagination to think that the so-called "Silent Drama" can supplant even for a brief instant the desires and longings of the human being for the preservation of our speech and the lure of the most wonderful organ God has yet given to us, namely, the human voice, for not only must the drama be presented to us for our amusement and instruction, but it must carry with it correct speech, with its fascinating and beautiful resonance, and its subtleties of modulation, for if those who believe in the "Movies" could only realize the tremendous loss they were undergoing at the present time from the lack of proper dramatic presentation, the poise of the body, the grace of its carriage, the variety of dress, the joy of action, the stimulus of light and color, and unconscious but nevertheless tremendous need the audience receives, they would hesitate before they had lost their proper sense of dramatic and educative values.

The remedy is this: New and beautiful theatres, not necessarily large, worthy homes for the greatest enjoyment given us poor humans, the drama; the theatre; the drama; the drama; these things which now exist in picture houses, namely, cleanliness, comfort, convenience, artistic beauty, and music, if we must have it, of the very best. Combine these with the return to fundamental dramatic principles, and the producer need not fear for an alert, responsive and sympathetic audience. Very truly yours,

JOHN McF. HOWIE.

BUFFALO, N. Y., AUG. 25.

POINTING OUT THE LEAKS

Editor DRAMATIC MIRROR:

SIR—I wish to indorse the remarks of Mr. Harry Reichenbach as published in your issue of a week ago, exposing the root of evil in the motion picture industry. To-day, although I have not been in the business myself as long as some of the so-called veterans of the Pacific Coast, I have been an actor, manager, and producer both in this country and in England. Before entering the film field I thought the business methods in the theatrical business were lax, but now I have changed my mind. By comparison with those in the motion picture business, they seem almost perfect.

In none of the many studios which I have visited does there seem to be any idea of system or organization, a thing which is quite simple and easy to remedy, and which is eating the heart out of the industry. I do not consider myself, for instance, any sort of a wonder, and yet, through the exercise of the ordinary business care and sense, I have produced several big features which have cost from 30 to 40 per cent. less than any other pictures of the same artistic merit. I am willing to challenge any other director in the moving picture field in this matter.

For example, I took a very large organization to Jamaica, West Indies, last winter, and there took two high-grade features on an extremely large and difficult scale, paying steamship transportation, salaries, board of artists, employing thousands of natives and supernumeraries, constructing villages, etc., for the ordinary price of one such feature taken in this country. The whole question resolves itself into one of method, and I feel certain that the time will come when every large studio will have a director of directors, who will control the expenditures, and when the power to mar an expensive production costing many thousands of dollars, will not be left in the arbitrary hands of a salaried stage-manager. I would advocate the making of the director's salary nominal, but he should be allowed to participate in the profits. This change would, I am sure, prove the solution of 90 per cent. of the difficulties which confront the producing manager.

Very truly,

TOM TERRILL.

YONKERS, N. Y., AUG. 24.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

F. NOLTON, Brooklyn.—The last address we had for Alfred Swenson was with the Kriterion Motion Picture Company.

BETTY BROWN, Chicago.—Leah Winslow recently appeared in vaudeville. We do not know of her future plans.

GRACE FREDER.—Helen Gardner is not engaged at present. A letter addressed care of THE MIRROR will be forwarded.

G. H. HUTCHINSON, Los Angeles.—It is impossible for us to give you the address of Lillie Morris. We have not heard of her recently.

N. M., Brooklyn.—The only information we can give you concerning Ann Macdonald is that she was with the Gotham Players of Brooklyn before joining the Hudson Stock at Union Hill.

S. P. H. MATTHOCK, San Antonio, Tex.—Frank Mandel informs us that he can be reached at 1370 Broadway, New York city, Room 18, or in care of Sanger and Jordan, 1430 Broadway, New York city.

412,102 N. CLARK STREET, Chicago.—Arthur Hopkins, 1493 Broadway, New York city, and Joseph Hart, New York Theater Building, New York city, are two well-known producers of vaudeville sketches.

H. N. Y., Springfield.—Julia Marlowe is the daughter of Sarah (Hodgson) and John Frost. She was born in Caldbeck, eight miles from Keswick in Cumberland, on Aug. 17, 1870.

J. P. WOODS.—(1) Bert Wilcox was formerly with the Wadsworth Stock company. He will open with the Crescent Theater Stock, Brooklyn, this coming season. (2) Laurette Taylor was Rose Lane in "Alias Jimmy Valentine."

A CONSTANT READER.—(1) Sketches are both bought and leased, according to the disposition of the parties to the contract. (2) No fixed price can be named. Sketches sell all the way from \$25 to \$1,000. (3) Demand to see the author's copyright certificate to make sure he is the owner. Even that is not an absolutely sure way of determining the question of ownership, which as regards a sketch is not greatly different from determining the ownership of a pet dog.

TORONTO ACTOR.—(1) "A Midsummer Night's Dream," with Ada Rehan, Percy Haswell, and Maxine Elliott went on tour in the Spring of 1895. (2) "The Climbers," with Frank Worthing, Robert Edeson, John Flood, Ferdinand Gottschalk, George C. Boniface, J. B. Sturges, Mr. Kinard, Henry Warwick, Edward Moreland, Henry Stokes, Frederick Wallace, Henry Wright, Madge Carr Cook, Amelia Bingham, Maude Monroe, Minnie Dupree, Annie Irish, Clara Bloodgood, Ysobel Haskins, Lillian Eldridge, and Florence Lloyd in the cast, was presented at the Bijou Theater, New York city, Jan. 15, 1901. (3) "The Woman in the Case" was given at the Herald Square Theater, New York city, Jan. 31, 1905, with the following cast: Blanche Walsh, Eleanor Carey, Dorothy Dorr, Kathryn Keyes, Helen Ware, Florence St. Leonard, Robert Drouet, George Fawcett, Forster Lardner, Samuel Edwards, William Wadsworth, William Travers, Clara Macdonald, and W. H. Wright.

JANE BURBY GIVES THANKS

ELM CITY PRIVATE HOSPITAL.

NEW HAVEN, CONN., AUG. 21, 1915.

Editor DRAMATIC MIRROR:

SIR—Will you express my thanks to the many friends who sent cheering messages to me here during my illness? While all the messages were received, many cards and addresses were lost afterward.

Most of my friends, like myself, are interested readers of THE MIRROR, and I can reach them through you, if you will be so kind.

I am recovering from an operation for appendicitis and gall stones. Either one would have been enough. The way of the convalescent is slow and letters are a great help.

This is from Jane Burby for many seasons with May Irwin, but of later years with Mr. James Hackett.

I shall be indebted.

JUST JANE BURBY.

STAGE NOTES

Cecil Lean, who already has one song to his credit in the score of "The Blue Paradise," has written another called "When the Clouds Roll By," which will be interpolated this week.

Frank Tours is to be musical director of "Watch Your Step," which will open its season at the Illinois Theater, Chicago, on Labor Day.

ACTORS' EQUITY ASSO'N

Constitutional Convention May Consider Proposed Absent Voters' Law



In these days of making contracts for the ensuing season, it is the duty of every member to ask at least for the terms set forth as equitable by the Association. Even though all the points be not granted now it keeps the standard of fair dealing in everybody's mind and that is essential to the maintenance of our success.

Our progress is showing itself in the growing number of managers who have come to realize that they, themselves, are more secure under an A. E. A. form of contract than any other.

The actor or manager who subscribes to the A. E. A. terms or to the equivalent thereof, can be certain of both moral and active support. At this moment we are upholding a manager in his complaint against one of our members with whom he signed a fair contract in July, for a season to start in September. The member has been offered another engagement that she prefers, and some lawyer, unknown to us, advised her in the interests of the manager who makes the later offer to "give two weeks' notice and see what action they'll take." This in the face of the only provision as to its cancellation that the contract contained: "It is mutually agreed that if at any time during this engagement either party desires to annul this contract it may be so annulled by either party giving to the other two weeks' notice in writing, &c."

We have advised the member that unless she be released from the contract that she is bound to report for rehearsals and to open the season with the first manager. And, replying to the last named, we have told him that if he consents to release the young lady, he should be repaid for any expense he has incurred on her account.

For the guidance of members let it be known that one of the most prolific producers has sent us word, after a dispute with two or three actors as to an oral understanding, as follows:

"Please set it down that nobody must ever consider himself engaged by my office, until he has a contract written and signed."

At his own request we have supplied Ligon Johnson, attorney for the United Managers' Protective Association, figures regarding the approximate number of adult actors on tour each season. Mr. Johnson sought the information to aid him in his effort to have the proposed absent voter's law considered by the Constitutional Convention, now being held at Albany.

Under the New York laws at present, a corporation may fail to pay its debts and be declared bankrupt, and the same group of officers and stockholders may immediately thereafter form another corporation for the same kind of an enterprise. In some cases the same name, if it be that of a well known person, is used and the bankruptcy repeated. This is a serious evil to actors, and some determined action must be taken to reform it.

BY ORDER OF THE COUNCIL
HOWARD KYLE, Corresponding Sec.
GRANT STEWART, Recording Sec.

PRODUCER TURNS PRESS AGENT

It is not an uncommon thing on Broadway for a press agent to become a producer. Let a producer, however, turn press agent and the event takes on more than ordinary interest. Mark Luescher is the most recent conspicuous example of a producer, who is booming the attraction of a former competitor. He is the advance representative of the new Elsie Janis play. He will continue in this capacity until "Chin-Chin" is ready to go on tour when he will go ahead of that production.

Mr. Luescher, together with Louis F. Weber, produced "The Spring Maid," "Sweethearts," "Over the River," and other musical productions.

CHANGE TITLE OF GABY'S REVUE

The title of the revue in which Gaby Deslys is to appear here next Winter under the direction of Charles B. Dillingham, has been changed from "Blow Your Horn" to "Stop! Look! Listen!" Harry B. Smith is writing a new libretto which will be more suitable for the French actress's personality.

BURNHAM AT THE GAIETY

Charles Burnham, formerly manager of Wallack's Theater, is now the manager of the Gaiety, succeeding J. Fred Zimmerman, Jr., who is filling another executive position for Klaw and Erlanger.

NOTICE

THE issue of THE MIRROR, dated September 8, 1915, will be published on Thursday, September 9, on account of the holiday, September 6. The last advertising forms will close on Tuesday, September 7, at 2 P. M., instead of the previous Monday, 4 P. M.

PERICLES

The Proposed United States of North America's Fine Arts Academy

BY RUSSELL BELLAMY.

Federal culture and amusements take their history back best to the Grecian era, when the purest democratic spirit the world has known held sway. That we should have an Academy for the study as well as the development of our people in the Fine Arts seems imperative.

The modern Fine Arts may be selected as the Drama, Music, Architecture, Sculpture, Painting, Dancing is generally included with the Drama.

Dr. Antonio Crispin, in his charming article on the "Aesthetics of Surgery," insists that this profession is to be ranked first of the Fine Arts, but as our Government fosters this and its collateral of Medicine and Hygiene, at the loftiest standards, Surgery may not be included in the proposed Academy to be established by our Government. During this age of Electricity, this Academy will act as a leavening and mild neutralizing for our race in commercial pursuits and be a premium for the Agriculturist's bountiful harvest, excelling those of the Nile Delta—more than 300 years before the reign of the Caesars Greece was leading, and to-day the Periclean age still holds its supremacy with generosity of governmental appreciation and consideration for its citizens. A study of Thucydides and past historians lets me choose the name of Pericles for this Academy.

I've been working almost silently for three years; my first plan was to have each of our States and Colonial possession universities establish an Academy of Fine Arts. Since my first article, much impetus has been given this idea and vitalistic North Carolina's University, under its vigorous, virile, and youthful president, Edward K. Graham, has promised me strong co-operation. Realizing that as the different universities establish these Academies and the cities of their States inaugurate chapters under the guardianship of the universities, the study and development of Fine Arts will be greatly quickened.

The idea of this project's expansion occurred to me, and in Dec. 1 called on THE DRAMATIC MIRROR's most affable and elevating editor, telling him that I had already succeeded in securing the aid of a fine arts connoisseur and gentleman of many attainments, the Honorable Charles M. Steadman, member of the House of Representatives and elected from the historic Guilford Court House, the Piedmont's section of North Carolina, and a member of the Foreign Relations Committee. Months have passed since my early work, and now that the brown October days will soon be with us, I hope to have introduced in Congress a bill for the consideration and completion of the Academy of Fine Arts. I hope to have the honor of having Major Charles M. Steadman introduce this bill. It will call for appointment of a committee who will be urged for a quick report on the feasibility of this accomplishment, the selection of the probable site, and for this I should like to suggest that it be found near Annapolis or Washington, which is fast becoming the center for science and history; together with the necessary amount of money to be secured by an issue of special Government bonds. A secretary of Fine Arts shall occupy a position in the President's Cabinet.

At the Academy the Fine Arts courses should be given by the best experts procurable, and the health of the students (or cadets) be maintained at the highest standard of efficiency. They will number not less than 750. Age should not be considered for the opera and drama; fitness alone should qualify. They should be appointed from each State and Colonial possession, the ratio of population considered, and should be chosen by rigid examination held at the university selected. Semi-annual appointments should be made, and the student allowed not longer than three years, or less than six months' course at the Academy. Recruits for the opera and drama should be enrolled as often as the Secretary may consider necessary, and should be compelled to remain in the Government service at least six years, or possibly for life, as is done in the Army and Navy. A monetary allowance is granted, the amount to be hereinafter decided. In the State universities, it is hoped that every January an exhibition will be held showing the achievements; the best of these exhibits will be shown at the Federal Academy's Spring exhibition, the first prizes to be retained at the Federal Academy. Graduates of the Academy will be given preference for Governmental appointments. Besides the dormitories, workshops, laboratories, and necessary buildings, there should be a Prize Hall, a building not unlike the historic Louvre; at the Academy a corps of Judges should sit who would grade plays, musical compositions, and scenarios submitted by our citizens, thereby benefiting the ambitious. A nominal charge should be made for this helpful work.

The Fine Arts Secretary should have under his jurisdiction a chain of buildings especially designed for opera and drama. These should be located in the cities from Boston to Manila, and in such geographic points that may be of greatest advantage to the surrounding people. During the days in honor of Thomas A. Edison and Benjamin Franklin, the electrical pioneer, domestic and foreign films should be shown. For one year these films should be the property of the Government and at the end of that time disposed to the highest bidder under sealed proposals, a copy being kept in the archives. The

operatic and dramatic companies are at first to be selected at the discretion of the Secretary of this department and submitted to the President. When Pericles was leading, games and theaters were free, but with us from the beginning the prices should range from 25 cents to \$25 for boxes, and no person should be allowed a seat oftener than every two weeks, but an application may be filed and the applicant be notified in case of vacancy.

In no way will the federal opera and drama conflict with private enterprises, but will be set apart as standards and stimulants for the people. Sites in the cities will be selected by a board appointed by the President or the Secretary. In each city a standing committee of seven, three active and four advisory, should be appointed to confer with the director of the opera or theater. Merit will be the watchword, and considering that we virtually have the world to pick from, the highest standard can be upheld. Interchanges of companies with the nations will tend to diffuse the American spirit; cities will vie with each other, and it is possible that municipalities will cede sites. In sparsely settled sections, cities should be selected with the best railroad facilities, facilitating the consideration of many people, the inhabitants.

In case of a deficiency a special tax, known as the Fine Arts, may be levied (on the people).

I believe our scholarly and versatile President Wilson will favor this academy and its extraordinary possibilities. An era is judged by its standards. Why cannot history record the Presidency of Woodrow Wilson as that of a democracy not unlike that of Pericles?

LONDON THEATER CO. FAILS

Liabilities Amount to \$38,378—Many Prominent Players Among Creditors.

The London Theater Company, Inc., of 1470 Broadway, which was engaged in producing and staging plays, filed a voluntary petition in bankruptcy Aug. 26, with liabilities of \$38,378 and probably no assets.

Among the creditors are: Victor Herbert, \$2,764, for royalties; H. B. and Robert B. Smith, \$2,844, for royalties; Hazel Dawn, \$4,643; Raymond Tufts, \$8,913; J. C. Fisher, \$1,754; Maude Odell, \$458; Carl Gantvoort, \$289; Frank Doane, \$278; Will West, \$852; and Frank Sheridan, \$585, all for salaries. There are thirty other claims for salaries, most of the claimants being girls.

The only asset is a play, "What Happened at 22," the rights of which, it is said, have probably reverted to Paul Wilstach, the author, for non-payment of royalties. The company was incorporated on Oct. 8, 1913, with \$50,000 capital stock. This was afterwards increased to \$100,000, and John C. Fisher became president. Among the productions of the company last season was "The Debutante," which had a run of a few weeks at the Knickerbocker Theater.

CAST "TWO IS COMPANY"

The cast of the new Herve-Briguet-Philipp musical comedy, "Two Is Company" has been completed and rehearsals are under way. The company includes Georgia Caine, May de Souse, Claude Fleming, Clarence Harvey, Royden Keith, Ralph Nairn, and Harold Vizard. "Two Is Company" will be the initial production of the Savoy Producing Company. The New York premiere will take place the middle of September.

M'KAY TO MANAGE ROOF

Frederic McKay and A. Baldwin Sloane are to assume the management of "Castles in the Air," atop the Forty-fourth Street Theater. They will reopen the roof about Sept. 10. Europe's Orchestra will render the music and Mr. Sloane and Marion Morgan will appear in dances.

Vaudeville, under the direction of William Morris, will be installed in the theater downstairs the first week in October. A supper dancing club will be established in the grill room beneath the playhouse.

DE CORDOBA IN LEADING ROLE

Pedro de Cordoba, who has been supporting Geraldine Farrar in motion pictures and who more recently appeared with Margaret Anglin in Greek plays at the University of California, has been engaged by Oliver Morosco to play the leading role of Prince Luigi Pallavicini with Marjorie Rambeau in Avery Hopwood's new play, "Sadie Love," which is scheduled for an early New York presentation.

TRENTINI ANSWERS MRS. FRIML

Mme. Emma Trentini has filed in the Supreme Court an amended answer to the alienation suit brought against her by Mrs. Mathilda Friml, wife of Rudolf Friml, the composer. She declares that she could not have alienated the affections of the composer, as he had long since ceased to love her.

"HANDS UP" BEGINS TOUR MONDAY

The New York engagement of "Hands Up" at the Forty-fourth Street Theater will be brought to a close on Saturday night. The organization, headed by Maurice and Florence Walton, Irene Franklin, and Burton Green, will begin a long tour on Monday.



What has become of the old-fashioned vaudeville comedian whose act included a reference to Ford automobiles?

Member of Prominent Southern Family—Any chorus girl in breach of promise or alienation of affections suit.

Montagu Love is authority for the statement that England has made at least two great contributions to this country—George Washington and Vernon Castle. Mr. Love obviously bases his opinion on the fact that neither ever made a false step.

Illuminating Broadway from the Vignette Theater last week was a sign which read:

TO CHERISH AND PROTECT
FROM 1 TO 11 P.M.

My, but the photoplay world is in a horrible way. Ann Pennington, a dancer, has just turned down a \$1,000 a week offer to appear on the screen. Miss Pennington is awfully—simply awfully—afraid it might put a dent in her dancing art. Come to think of it, Miss Pennington is appearing in the "Ziegfeld Follies" every evening. Line forms on the left.

Gracious, but an unknown philanthropist has been throwing dimes through Laura Walker's dressing-room window every night! Miss Walker is playing with Louis Mann in "The Bubble," and her dressing-room faces on the court that separates the Shubert and Booth theaters from the Hotel Astor. Of course she leaves the window just a bit open these hot nights. About a week ago she discovered a dime wrapped in a piece of blank paper lying on the dressing-room floor near the window, and every night since a similar dime has appeared. Miss Walker doesn't know whether to be indignant or flattered, but if the supply keeps up she's going to buy a Ford car.

Margaret Anglin is a California enthusiast. "Its skies, its climate, its glowing color are elements in my gratitude," she says, "but are minor compared with the obligation I feel for the appreciation which has always been shown to me in all of my theatrical efforts. I have played to many audiences all over the world, from the squat Arab, the volatile French and to the crowd in the Circus Schumann of Berlin, where Reinhardt produced the Oedipus Rex of Sophocles, but nowhere have I encountered the courtesy, the consideration and the kindly disposition of California audiences, who seem to encourage the artist rather than challenge her, and whose pleasure it is to evoke the best that there is in one."

The tongue-twisting lyric crasse persists with unabated fury in London. Here is the newest sample for those who have an afternoon off:

There's Phyllis, Phil, and Fanny filling shells and fixing fuses,
Bales and boxes filled with bombs and bullets by the ton.
Willie's skill in drilling shows that Will is always willing;
He can drill a shell, can Willie, though he never fired a gun.
Our Phil excels at filling shells; Pa plays "shell out" with ease;
While with pride her bosom swells, poor mother sits and shells—the peas.
So, with Will, Phil, Phyllis, Father, Fan, and Mother, you'll admit
That in sending shells to soldiers we'll have done our little bit.

\$33,435 MORE FOR DALY HEIRS

The account of the executors of the estate of Augustin Daly filed in the Surrogate's Court on Aug. 25 shows there is a balance of \$33,435 to be distributed. The executors have already paid the heirs \$1,200,000.

JOHN CORT'S DAUGHTER WEDS

Miss Loretta Gertrude Cort, daughter of John Cort, the theatrical manager, and John Barton Lewis, of Seattle, were married on Aug. 26 in the Little Church Around the Corner, No. 1 East Twenty-ninth Street. The marriage is the culmination of a romance begun in childhood.

THE FIRST NIGHTER

"YOUNG AMERICA"

A New Play in Three Acts, by Fred Ballard. (Suggested by the Pearl Franklin Stories Centering Around Mrs. Doray). Produced by Cohan and Harris at the Astor Theater, Saturday, Aug. 28.

Jack Doray Otto Kruger
 Edith Doray Peggy Wood
 Benny King Sam Colt
 Billy Combs William Sampson
 Romney Burgess Edgar Nelson
 Fanny King Doris Kelley
 Marjorie Timins Ethel May Davis
 Art Simpson Percy Helton
 The Dog Jasper
 Jim Reuter Charles Dow Clarke
 Neil Larson Dixey Taylor
 Mrs. McGuire Jess Kelley
 Patsy McGuire Maxine Masonovich
 Isaac Slavinsky Joseph Berger
 Washington White Norman Allen
 Mrs. White Manda Wilson
 Judge Palmer Forrest Robinson
 Natty Brewster Benny Sweeney
 The Clerk Harry E. Willard
 Court Officer Felix McClure

Act I.—The Doray's Suburban Home. Act II.—A Juvenile Court. Act III.—Same as Act I. Time—The Present.

Of the many neat subtitles that Cohan and Harris have selected for their many successes, about the truest is that used for "Young America." They call it on the billboards "a human play by Fred Ballard," and if we were Mr. Ballard we should be very proud of that compliment, even more so since the public and metropolitan critics have endorsed it emphatically. But Mr. Ballard will take it modestly, and settle down to work at another play. That is his retiring nature; that is one of the reasons he can write whimsical humor.

It was an unusually happy combination of author and producer that put this play on Broadway. The former supplied freshness, charm and sincerity; the latter put in ginger and effective dramatic touches. The result is peculiarly moving with that kind of sentiment that makes Alice Hegán Rice and others of our American authors so popular. First we have tears and then laughs, then tears and laughs again. He is hard hearted indeed who is not affected by this simple little story of a boy and his dog. First of all comes a picture of life in the home of the Dorays, who have a pleasant cottage in a small city that might be anywhere in America. That is one of the values of the play; it is national. The young Dorays are happy enough, he reading the baseball news and she running the vacuum cleaner across the floor. We learn that the winsome Mrs. Doray looks forward to the time when they will have children, and Mr. Doray goes on reading. In come the neighbors, planning for an outing on Decoration Day. Also in come the washwoman, Mrs. McGuire, and her much-abused nephew, Art Simpson, who is blamed for most of the mischief in town. They go, and plans for the picnic progress. Suddenly there is a raid on the chicken coop outside; the men rush out, the town police come in, and unfortunate Arthur is caught with two chickens. They start off with him to jail, and there is a very moving scene in which he pleads for his dog. Also there is vivid drama when one of the policemen tries to catch the dog and carry him off to the pound. The curtain with the dog left alone in the house, and jumping up against the door, trying to get away and follow his master, is most effective.

The scene of the second act is in a juvenile court when Arthur is tried. First comes the case of Washington White, a pickaninny who climbed in a wagon and drove away because he wanted a ride. The disposal of his case gives the index to the judge, who is an ideal man for the juvenile courts as he is pictured by Mr. Ballard. He tries to be lenient with Art, but it is the boy's third offense, and the case is all against him. Mrs. McGuire will not have him in the house any more, and Judge Palmer is about to send him away to the reformatory when Mrs. Doray comes forward and offers to stand sponsor for the youngster, who has never had a chance. Then comes the conflict with Mr. Doray, who objects, and the young wife has to choose between them. Sure that she can win over her husband in the end, she chooses to take the boy home.

The next scene is in the Doray home in the morning. A glimpse at 4 A.M. shows the young husband sliding in after walking the streets all night. He lies down on the couch and falls asleep. The curtain falls, and the remainder of the act is after daylight when the conflict continues as to whether the boy will stay or not. Finally the boy's dog is run over by a motor car and there is a general reconciliation in nursing the dog back to health.

Such is a bare outline of the story which in its whole effect, as has been said, is peculiarly moving. A part of this effectiveness is due to the excellent casting by Sam Forrest and his capital stage direction. Peggy Wood is sweetly attractive as the young wife, and Otto Kruger quite a satisfactory husband. William Sampson has a capital part in the village "grouch," as has Forrest Robinson in the judge, and both are capital actors. In fact, the play is cast without a flaw. But most remarkable of all are Percy Helton and Benny Sweeney (who is a find) as two boys, and "Jasper" as the dog.

"JUST OUTSIDE THE DOOR"

Play in Three Acts by Jules Eckert Goodman. Henry Miller, manager. Galety Theater, August 30.

Dr. Carey Wheaton David Glassford
 Polly Wheaton Lizzie Hudson Collier
 Kenneth Elliott Dexter
 Gloria Ottola Nesmith
 Bishop Henry Strenger Frank Lowe
 Michael Conway William Norton
 Madge Davis Kathlene Macdonnell
 Ned Davis Ernest Truex
 Jennie Julia Mills
 Mr. Burleigh Frank Kemble Cooper
 The entire three acts are laid in the library of Dr. Wheaton's home. The action of the play is continuous.

Just outside the door is romance—that same romance that inspired mankind in the chivalrous ages. We are in a practical period of steam and electricity; most of us think that romance is dead, but it is not—it is waiting just outside the door.

This beautiful sentiment falls from the lips of the good Bishop with that fine unctious for which Frank Lowe is noted; it is launched as the theme of the play, like a prelude in music. We are led to expect much, and doubtless Mr. Goodman's spirit is strong, but, alas! the flesh is weak—the great romance is at best an old shocker in a new disguise.

Mr. Miller has done his work well, the company is one of exceptional interest; technically the author shows his usual cleverness. But the finest technique cannot offset the lack of imagination, and "Just Outside the Door" is neither more nor less than a beautifully staged domestic melodrama of no particular novelty.

Ned Davis is a boy employed in the bank of Mr. Burleigh. He falls a victim to temptation and robs the bank partly to advance the interests of his sister Madge. The boy is arrested and brought before Burleigh, who sends for the sister, and proposes to release her brother if she will submit to his pleasure. Madge scorns his offer and finally stabs him, and in making her escape seeks refuge in the library of Dr. Wheaton, where she suddenly finds herself face to face with Gloria, Dr. Wheaton's daughter.

Although they have never met, Madge tells her story and appeals for protection. A moment after, Detective Conway enters the room in pursuit of Madge, who has been quickly concealed by Gloria and is temporarily thrown off the scent. Gloria decides to sponsor the distressed girl, and introduces her as her college friend who comes to spend a short vacation with her. These are the physical facts as set forth in the first act. The psychological relationship involves these conditions: Gloria is engaged to Burleigh. It is not a sentimental relationship, but purely one of intellectual premeditation. Gloria believes in eugenics, and looks to a position in life as well. Her brother Kenneth is a writer of episodic modern novels and a settlement worker. As such, he has met Madge and fallen in love with her, and he means to make her his wife. Gloria has been shocked by the rumor of his intention, but at the time that Madge enters she does not know that Madge is the girl who is loved by her brother, nor that the man whom Madge has been compelled to stab in self-defense is her betrothed. But Madge is quickly made to realize in whose house she is and what connection Gloria has with Burleigh, and what her own dilemma is in seeking refuge where all must be against her. She therefore seeks to escape before her relationship with the remaining characters can be revealed.

In this she is thwarted by several circumstances. Her brother has followed her into the house, and the premises are closely guarded by the detectives. Gloria sends for Burleigh, who fortunately has been but slightly injured, and presently Madge, with her brother in concealment, stands facing both Burleigh and Kenneth.

Down to this point the play exercises a certain spell. The author introduces Bishop Strenger as a sort of exponent of his theme and endows him with wise maxims that are pleasing to the senses, although the good shepherd has no bearing on the plot. But we suddenly find ourselves on much trodden ground when, to save her brother, and in a way immolate herself upon the altar of her conscience, she declares that the money stolen by Ned from Gloria's aunt during his short concealment in the house was taken by her, and the curtain comes down as she falls in a faint. We seem to have seen something similar before. Moreover, the third act is little more than explanatory, in which everything shapes toward the inevitable happy ending. Neither the detective nor Kenneth believes that she is a thief, but that she is acting to protect her brother, a conviction which leads Madge to acknowledge her innocence and, now that her identity is disclosed, to accuse Burleigh of his attempt upon her. Burleigh endeavors to put a favorable face upon his case, but circumstances convict him, and Gloria dismisses him after he has considerably, to hush up a disagreeable scandal, called off the detectives.

Madge stands revealed in all her innocence and is accepted into full fellowship by every member of the family. The fact that even the suspicious Aunt Polly is unconditionally reconciled, and Madge, but a moment before exposed to every justifiable doubt, even as to her antecedence, to say

nothing of being the sister of a boy who at least is not to be trusted, has bestowed upon her Aunt Polly's precious heirloom of a necklace, is drawing rather freely on a normal state of credulity, and is not at all convincing.

Tricked out with some wholesome maxims on the theory of perennial romance, the play fails to justify its claim, and is interesting only for its graphic interpretation. In Miss Macdonnell we see a young actress of splendid emotional qualities, and in Ernest Truex a player who is realizing to the full the great promise he held out as a boy actor; we know of no one who could have played the strong emotional scenes with his sister with such full command of impressive powers. Miss Nesmith as Gloria, achieved a triumph by her charm of manner, her splendid self-command and personal grace, as well as her intelligent grasp of the significance of the somewhat contradictory elements of the role. Elliott Dexter was at all times interesting as the stalwart Kenneth; a good performance was given by Mr. Norton as the detective, by Mr. Glassford as Dr. Wheaton and by Mr. Cooper as Burleigh, a part played with marked dignity. A particularly refined interpretation was given to the character of Aunt Polly by Lizzie Hudson Collier.

"COMMON CLAY"

An American Drama in Three Acts and Epilogue, by Vives Kincaid, with John Mason and Jane Cowl. Staged by Byron Ongley and Produced by A. H. Woods at the Republic Theater Aug. 26.

Mrs. Fullerton Ida Darling
 Richard Fullerton Russ Whytall
 Edwards Roy Cochrane
 Anne Fullerton Marguerite Anderson
 Ellen Neal Jane Cowl
 Arthur Coakley Dudley Hawley
 Hugh Fullerton Orme Caldara
 Judge Samuel Filson John Mason
 Miss Warren Lela Lee
 W. P. Yates Robert McWade
 Judge of Police Court John Havoli
 Clerk of Police Court Andrew Beniston
 Bailiff of Police Court James Gaylor
 Mrs. Neal Mabel Colcord

Act I.—Reception Room in the Fullerton Home, Dec., 1904. Act II.—Judge Filson's Office, the following October. Act III.—Police Court. The Next Day. The Epilogue.—Scene.—Same as Act I. Ten Years Later. Place.—Any Large American City in the Middle West.

As a rule the callous public which patronizes the Broadway playhouses refuses to endorse the verdict which a play-reading committee passes upon "the best play out of a thousand submitted," but in this case the decision of the Harvard authorities which crowned "Common Clay" as the prize play of the annual contest of Professor Baker's school of dramatic composition seems pretty well sustained. Higher criticism would have no difficulty in pointing out certain liberal concessions to the advocates of the happy ending entailed upon a theme eminently fitted to teach a moral with tragic impressiveness; but while optimistic blandishments remain the fixed factors in the illusions of life with which our stage seeks to beguile our leisure, we refuse to assume an eccentric attitude, for "Common Clay" is intrinsically an interesting play. Boston liked it when John Craig offered it last Winter at his theater, and all signs point to the conclusion that New York falls in line with the Hub.

The problem deals with the regeneration of womanhood in the person of Ellen Neal. Once a constant frequenter of a declassé dance hall, she enters the house of the wealthy Richard Fullerton as a housemaid. Here she is seduced by the son of the house, Hugh, who has heard her history from his chum, Coakley. A child is born and the mother makes a claim for support for her son. Fullerton engages the most prominent lawyer of his acquaintance, Judge Filson, to fight the claim, and the case goes to court. The great lawyer presses the case with pitiless energy, and a graphic court scene develops. Ellen is put on the rack; every incident of her childhood is raked up and the veil is torn from her life. At last the mother is put on the witness stand. Under a searching examination of the famous lawyer, the woman admits she is not her real mother. Ellen as a babe was entrusted to her care by another woman, who committed suicide. The father was Judge Filson.

Ten years elapse. The father has made good his debt to his child. She appears again at the Fullerton house, not as Ellen Neal, but as a famous prima donna. There is a touching meeting between Hugh and Ellen; and the past is wiped out then and there, as both have remained constant.

Miss Cowl gives the part of Ellen a distinctive interpretation. She suggests, but cleverly avoids a too strenuous marking of the influence of Ellen's early environment as she makes her appearance in the Fullerton household fresh from the dance hall and night's refuge in jail. There is always an unconscious intimation of her better origin, and she incorporates in an eloquent form the struggle of a daring soul to a higher plane of life. Except for a slight exaggeration, her emotional scenes in the court-room, in which she pictures her cheerless childhood and longing for dancing and music, while writhing under the searching questions of her persecutor, are portrayed in a manner that make Ellen a character with a strong human appeal.

An ideal performance goes to the credit of John Mason in the part of Judge Filson, so sympathetically pictured by an actor capable of a refined definition between the sympathetic side of a man of heart, on one hand, and the professional lawyer who is doing his duty on the other. Mr. Whytall plays the role of the elder Fullerton with notable distinction, and the part of Coakley

was made doubly interesting by the exceedingly clever work of Dudley Hawley. Mr. Caldara is interesting as Hugh, and Mr. McWade gives a vigorous performance of the part of a cigar-chewing petty-fogger who represents Ellen in the trial. Specially good work is done by Mabel Colcord as Ellen's foster mother in the court scene, and a very good performance must be credited to Miss Anderson as Hugh's sister, as well as to Ida Darling as Mrs. Fullerton, and to Mr. Cochrane as Edwards, a butler.

"COUSIN LUCY"

Comedy with Music in Three Acts, book by Charles Klein; music by Jerome Kern. Staged by Robert Milton. Presented by A. H. Woods at the Cohan Theater, August 27.

Bister Dallas Welford
 Kirbyburgh Leo Donnelly
 Horace Holden Austin Webb
 Mrs. Hillary Bronson Marie Chambers
 Hillary Bronson Mark Smith
 Jerry Jackson Julian Eltinge
 Chauffeur James Budd
 Queeny Jane Oaker
 James Baldwin Ned Burton
 Angela Baldwin Olive Tell
 Dorothy Walbrook Catherine Foster
 Miss Henshaw Edith Hahnberg
 Mrs. Wallingford Mrs. Stuart Robson
 Broad J. W. Ashley
 Policeman Henry Friend
 Expressman Frank Stevens
 Ladies in Madame Lucette's Dressmaking Establishment: Ethel Russell, Claudia Caristead, Elsie Weller, Irene Palmer, Alice Palmer, Grace Walton, Lillian Ormonde, Elsie Marquette, Edna Stilwell, Grace Russell.

Act I.—Gerald Jackson's Apartment. Act II.—Madame Lucette's Dressmaking Establishment. Two months later. Act III.—Gerald Jackson's Apartment. The same evening. Time—Present. Place—New York.

The annual visit of Julian Eltinge to Broadway is almost on par with a society event at which the latest gowns are assured of the proper attention; yet the striking thing about the affable female impersonator is that he preserves a distinct masculine individuality and exacts our admiration not as one who merges his sex in his character, but gives a smart imitation of the other sex. That has made Mr. Eltinge popular with the best audiences. He is always an artist. "Cousin Lucy," of course, is a "vehicle" built to order; no one else could play it, or at least play it as well. It takes the personality of Eltinge to complete the illusion. But the vehicle is somewhat above the average in interest and certainly in the staging. It is beautifully mounted and admirably played by a competent company. The dressmaking establishment of the second act is a model in its way, with a bewildering assortment of pretty girls in gorgeous gowns, and Mr. Eltinge himself changing raiments every five minutes by the clock. He changes repeatedly to masculine attire and gives the first act a galvanic climax in a sensational disrobing scene in which he reduces himself to a mere remnant of lingerie, compromised with a suggestion of B. V. Ds.

Gerald Jackson has lived a fast life. He reports himself burned up in a railway accident, and bobs up again as Cousin Lucy, who comes to take possession of Jerry's belongings and cashes in a life insurance policy for \$12,000. His only confidante is Hillary Bronson, whose wife is a fashionable milliner and dressmaker, but who is kept in complete innocence of Cousin Lucy's sex. Cousin Lucy's genius for wearing gowns results in a combination by which Cousin Lucy becomes Madame Lucette, whose fashionable establishment is soon patronized by the elite. Embarrassments ensue from the persistent attentions forced upon the supposed Madame Lucette by a California millionaire, Baldwin, who delegates his pretty daughter, Angela, to act as an intermediary to attune the romantic heart of the disguised Jerry to a favorable response to the old man's suit. Of course, Jerry falls head over heels in love with Angela. Other complications result from the claim of a red-headed Psyche of questionable origin and a brilliant command of neither world jargon to be the widow of the late deceased Jerry, determined to inherit his savings and the insurance policy. Further troubles threaten through the discovery of the insurance company that Jerry never had a Cousin Lucy. All these besetting complications finally result in compelling Cousin Lucy to vanish from the scene of action and the return of Jerry with a story of having been interned in some remote Western mining camp. Psyche's claim to a marriage is thus negated, and Jerry, having satisfied the insurance company, folds to his manly bosom the palpitating Angela.

The acting is excellent. A tremendous personal hit was made by Jane Oaker, as the red-headed "Queeny." The applause after her last exit was so insistent that the performance was suspended for five minutes. Mrs. Stuart Robson also played with an abundance of humor the role of a stout lady who is slavishly devoted to her fashion plates, and Dallas Welford, as Bister, gave a striking example of what a comedian can do with the subordinate part of a man servant. Miss Tell is delightful as Angela. Mr. Donnelly is characteristic in the part of a pettifogging lawyer representing "Queeny's" claim, and Marie Chambers played with admirable tact the role of Mrs. Bronson, Cousin Lucy's partner in the dressmaking shop. Another part well played is that of Hillary, by Mark Smith, especially in a musical flirtation scene with Cousin Lucy.

Mr. Eltinge has a song in each act, two of which are especially good, "Two Heads are Better than One," and "Society." The performance gave genuine satisfaction to a large and enthusiastic house.

"Husband and Wife" has been selected as the name of Charles Kenyon's new play, to be presented at the Forty-eighth Street Theater on Sept. 13.

WILSTACH SUCCEEDS WORM

Well Known Agent Appointed Shubert General Press Representative

Frank Wilstach, for many years general representative of Sothern and Mariow, and recently advance agent for "Dancing Around" and other Winter Garden productions, has been appointed general press representative of the Shubert enterprises to succeed A. Toxen Worm, who resigned a week ago. Mr. Wilstach entered upon his new duties Monday.

Mr. Worm will not leave the Shubert employ. He has assumed the management of "Hands Up" and will direct the tour of that production when it leaves the Forty-fourth Street Theater. It is reported that Mr. Worm holds a large financial interest in the production.

NEW THEATER FOR FRAZEE

Will Build Playhouse in Times Square District Which Will Bear His Name

Another theater is to be erected in the Times Square district. Having disposed of his interest in the Longacre Theater, H. H. Frazee announces that he will build a new playhouse, which will bear his name. He has options on one or two sites.

Mr. Frazee's producing activities include two new comedies, "Brother Masons" and "Sherman Was Right." Five companies will present "A Pair of Sixes," while three will appear in "A Full House."

ELLA WHEELER WILCOX'S PLAY

A new play entitled "The Victory" has just been completed by Ella Wheeler Wilcox, the poet, in collaboration with Ruth Helen Davis. The play, which is of an allegoric character, will shortly be produced by the Art Drama Players, under the direction of J. Theodore Hellene, on the grounds of Dr. and Mrs. Simon Baruch, Long Branch, N. J.

The cast will be headed by Norma Phillips, widely known as the "Mutual Girl," and Arvid Paulson, who has produced and played leading parts in several Strindberg plays. Others who will appear include Joseph Bruell, Leonard Doyle, W. Perceval-Monger, Brandon Peters, Linda Hand, Annie Lowry, Philip Tongue, and Georgia Wilson. Sybil Maitland will be in charge of special dances.

"THE RAGGED MESSENGER" PRODUCED

BUFFALO, N. Y., Aug. 30 (Special).—Mr. Walker Whiteside, starring under the management of John Cort, presented at the Teck Theater here to-night, for the first time on the American stage, a dramatization of W. B. Maxwell's powerful novel, "The Ragged Messenger." The play is in three acts, with scenes laid in London, and proved intensely interesting. Mr. Whiteside plays the character of John Morton, a street evangelist, who, while preaching on the streets of London, falls heir to a fabulous fortune. The cast included Miss Allan Cavanagh, Miss Maud Milton, Miss Marie Pettis, Miss Josephine Morse, Stephen Wright, J. Palmer Collins, Allan Thomas, Alexander J. Herbert, William Eville, Norman Loring, and Arda La Croix. Mr. Whiteside's engagement here is for the entire week, after which he will be seen for a few weeks in Chicago before he submits the play for New York approval.

MAUDE RAYMOND TO RETURN

A report from San Francisco states that Maude Raymond is contemplating a return to the stage under the direction of Oliver Morosco. Her activities will be confined to musical comedy, as in the past.

REHEARSING "RUGGLES"

Rehearsals have begun of "Ruggles of Red Gap," with a cast including Leonore Harris, John W. Cope, Louise Closser Hale, Ralph Herz, and Lawrence D'Orsay. It will be presented by William A. Brady late in September.

EXTEND RUN OF "CHIN-CHIN"

Montgomery and Stone have proven so popular in "Chin-Chin" at the Globe Theater that their engagement has been extended until the Elsie Janis play is ready for production.

MISS CREWS IN "NEW HENRIETTA"

Laura Hope Crews left last Saturday night for Los Angeles to take the place of Amelia Ringham in the cast of "The New Henrietta." Miss Ringham has been forced to give up her part because of illness.

PREMIERE POSTPONED

The New York premiere of Louis K. Ansbacher's three-act comedy, "Our Children," has been postponed until Sept. 10 at the Maxine Elliott Theater.

CHARLES DE FLESH OFFERS SCENERY

Charles De Flesh, scenic artist, of 447 Halcyon Street, Brooklyn, is offering stock scenery and productions for traveling companies and theaters at very reasonable rates. He also does general pictorial work in oil and aniline, specializing in portraits of stage people for lobbies. These portraits can be rolled up like a banner. Mr. De Flesh has furnished scenery for the Prospect Theater, Bronx; Royal Theater, Montreal; Bonstelle stock company, Buffalo; Emma Hunting stock company and many others.

COMIC OPERA IN ELMIRA

ELMIRA, N. Y. (Special).—Osborne Clemson not only staged "The Chocolate Soldier" for the Royster and Dudley Opera company at Horick's Theater last week, but as Humert he was the distinct bit of the production. His humor was delightful and he sang the role in excellent voice and quickly established himself as a prime favorite. George O'Donnell, another newcomer, also created a most favorable impression as Casimir Popoff. Josephine Isleib sang well as Nadina, Lillian Ludlow was an enjoyable Marsha, and Anna Boyd an adequate Aurelia. Charles Tingle did his best work of the season as Alexis, R. H. Greenlaw was a good Massakroff, and Lillian Hagar a pleasing Louka. The chorus was large and sprightly, and Eugene Speyer directed the orchestra most acceptably. Large business. "Alma, Where Do You Live?" this week.

The new Mozart stock company opens the Winter season at the Mozart Aug. 31-Sept. 4 in "Within the Law." Harry McKee, last year's capable director, will again act in that capacity. Alice Clements is to be leading woman; Victor Brown, leading man; Henry Salter, heavies; Verne E. Sheridan, ingenue; Charles F. Day, juvenile; Gail Truitt, character woman; Emma Carington, second woman; Arthur Griffin, characters; Joseph Latham, Henry Williams, and Cliff Hyde, general business. Anne Bussert and Carl Gantvoort, prima donna and leading baritone, respectively, of the Royster and Dudley Opera company at Horick's since the opening of the season, were transferred to the Royster and Dudley Opera company, Portland, Me., Aug. 21. They did splendid work and made many warm friends while in Elmira.

J. MAXWELL BEERS.

GOSSIP

Stafford Pemberton has been engaged for a role in "Town Topics."

John Junior withdraws from the cast of "No. 13 Washington Square" on Sept. 11.

George Parsons has retired from the cast of "Brother Masons." His part will be taken by William Roselle.

Helle Story, who sang the prima donna role in "Chin-Chin," has been added to the new Hippodrome company.

Iika Marie Diehl, has signed with H. H. Frazee, to play the leading role in "A Pair of Sixes."

As originally told in THE MIRROR, the Flatbush Theater will play Junior vaudeville and not "big time" bills, as rumored. James T. Dolan will be manager.

J. Irving White and his wife (Alma Chester) will begin their third year with "Peg o' My Heart" Sept. 6, under the management of Oliver Morosco.

The Stowaway Players presented on Aug. 24 Edmund Rostand's play, "The Fantasticks," at the Roof Tree Garden, 3 West Twenty-eighth street.

Lola Fisher has been engaged by the Charles Frohman Company for an important part with Ethel Barrymore in "Roast Beef Medium."

Will Antidel has been appointed business manager for Louis Mann in "The Bubble." Mr. Mann will shortly begin a road tour.

William Faversham returned yesterday from his Summer home on Long Island to begin a film engagement in "One Million Dollars." Later he will present "The Hawk" on tour.

Mr. and Mrs. Thomas H. Manning start rehearsals for Selwyn and Company's Eastern "Twin Beds" company Sept. 6. Mr. Manning is to play Larkin, while Mrs. Manning (Kathryn Mills) will be seen as Nora.

Paul Diskey and Charles W. Goddard are celebrating this week their fourth anniversary as co-workers of successful plays. Their first effort was "The Ghost Breaker," which was followed by "The Misleading Lady" and "The Last Laugh."

Joseph Rieder, the juvenile lead with William Hodge in "The Road to Happiness" last year, has signed with Thomas Ryley for Bob Berkeley in "The Trail of the Lonesome Pine," opening in Fall River Aug. 30.

Morris Molarsky, to whom a gold medal has been awarded by the Panama-Pacific Exposition, has received a commission from the Philadelphia Operatic Society to make a portrait of Vivienne Segal, prima donna in "The Blue Paradise."

Ferdinand Gottschalk has been engaged by the Charles Frohman Company to play his original part of Henry Pitt-Welby in the revival of "The Duke of Killdekrankle."

Alice Belmonte and Walter Connolly have been engaged by Charles Hopkins for "Treasure Island," which will open the season at the Punch and Judy Theater in October.

Oscar Radin, director of the orchestra at the Winter Garden, has composed a novel piece of music, in which the French horns, the woodwinds and the tympani of the orchestra alone take part. The piece, which is entitled an "Intermezzo in C Sharp Minor," will be played during the intermission between the first and second acts of "The Passing Show."

DENVER, COLO.

DENVER (Special).—The Orpheum opened Aug. 30 with Moran's Classic Dancers and Elizabeth Murray. Nazimova to follow.

Mrs. Pat Campbell will be seen at the Tabor the bill of the week of September in "Pygmalion" and "The Second Mrs. Tanqueray."

Frederick Neil Jones featured the musical numbers of "The Ambassadors," a new musical comedy by Jones and S. E. Kiser, at the municipal concert Aug. 24.

FREDERICK D. ANDERSON.

MEMPHIS, TENN.

MEMPHIS, TENN. (Special).—The Orpheum Theater season opened Monday, Aug. 30, and many changes were noted in this big vaudeville house. Electrical sign work, new decorations, and upholstery work were features. The demand for seats was splendid. Arthur Lane again directs the affairs of the theater, with practically the same assistants, with the following exceptions: Albert Longinotti, in Denver last season, acts as assistant to Louis Carline in the box-office; Joe Beurah, long with the old Hopkins Opera House, succeeds Fletcher Gurley as the main door, the latter being made superintendent; John Borjes directs the Orpheum Orchestra. The first week's bill included Emma Carus and several comedy features. Early in the season comes "Mrs. Temple's Telegram," Mrs. Leslie Carter in "Zaza," the "Ziegfeld Follies," under Joseph Hart; Joan Sawyer, dancer; Nazimova, popular in "War Brides"; the Misses Campbell, now in the West with their song programme; Marie Nordstrom, Jess Lasky's "Society Buds," Gus Edwards, and other features.

East End Park drawing to a close for the season has had numerous Summer attractions. A vaudeville cabaret and the Hawaiian Singers have been on the boards the past week. The Park will run on through September with moving pictures and other attractions. An open gate to the Park was maintained this Summer, the theater at popular prices.

The current week at the moving picture theaters has been active. Old Majestic, No. 1, is showing five big features, one the historical presentation of Sam Davis, Tennessee hero hung as a spy in the Civil War. Davis's statue adorns the Capitol grounds at Nashville, placed there a year or so ago. Majestic, No. 2, and Empire, No. 2, are showing regular releases.

C. C. GAISSAM.

MELBA IN THE SUNNY ISLES

HONOLULU (Special).—Madame Melba arrives on the 20th and is booked for two concerts on the 21st and 24th, but owing to the enormous demand for seats she will probably give a third concert before she leaves for the mainland. She will sing at the Hawaiian Opera House, where the seating capacity is only 1,200, and the first concert is already assured of a full house. Madame Melba has passed through Honolulu several times, but this is the first time in years that she has been prevailed upon to give a concert.

The Consolidated Amusement Company has had packed houses at the Liberty Theater with the Paramount films, while the Bijou has done only fairly well with Edison's Kinetophone. Their other theater, the Empire, always has a fair share of patronage. Manager Joseph Cohen is on the Coast and there is a rumor that he will bring down the Raymond Teal company for a season of musical comedy.

Heinie's Tavern has been putting on a cabaret show with Edith Mellow as the star, and has been having a successful season. The Popular Theater is doing a fair business with moving pictures, but it would not be a surprise to find the house absorbed by the Consolidated Company in the near future. The tourist season is just beginning and the usual crop of millionaires is on the way here, and by September every hotel will be filled and business will begin to pick up all along the line.

C. D. WRIGHT.

SPOKANE, WASH.

SPOKANE (Special).—Charles W. York, manager of the Auditorium, has an option on the Orpheum vaudeville attractions for the 1915-1916 season. The plan is to give Orpheum vaudeville on Wednesday, Thursday, Friday, and Saturday nights, with a picture on the last three days. The regular road shows would still be accommodated at the Auditorium, which opened its season Aug. 27 with Al. Jolson in "Dancing Around."

The Empress is meeting with success, showing a combination of vaudeville and pictures. The Hippodrome is the new name given to the theater in the Columbia Building, which Eugene Levy recently leased for five years. This show house was formerly known as the Orpheum, and, until the new sign was hung on this week, it carried the name of Lewis's. It is understood that the Fisher attractions will be put on at the Hippodrome.

"The Birth of a Nation," which completed a three-weeks' run to S. R. O. houses, promises to be a factor in the city election this fall. An organized fight is being made against the city commissioners, who permitted the film to be shown.

A contest on the theater and dance questions will be on at the Columbia River conference of the Methodist Episcopal Church, which convenes in Spokane, Sept. 1. An effort is said to be under way to eliminate the paragraphs on amusements from the church discipline.

W. S. MCCREA.

U. OF M. HAS THEATER

ST. PAUL, MINN. (Special).—A theater which the University of Minneapolis will have for its very own is being made from a reconstruction of the old chemistry building on the campus. This will be a playhouse with all modern equipment, and seating 800. It will serve incidentally as a laboratory for the class in playwrighting technique under direction of Charles A. Skinner, of the rhetoric department. At the opening in November four one-act plays, written by the students, will be presented.

A typographical error in THE MIRROR recently made it appear that the old Grand Opera House, St. Paul, Minn., stood at Wabasha and Seventh streets. The old Grand was on Wabasha Street, near Third Street. The entrance to the theater was through the building now known as the Bethel Hotel. When the old Grand was destroyed by fire in 1889, L. N. Scott rented the space above the old city market, which ran through from Wabasha to St. Peter on Seventh Street, and there constructed the Newmark Theater. All leading attractions played here until the Metropolitan was completed late in 1890. Seventh and Wabasha is the site of the new Bena Theater.

JOSEPH J. PFISTER.

JACKSONVILLE, FLA.

JACKSONVILLE (Special).—Charles A. Leach, manager of the Orpheum, looks after the Duval also. Decorators are putting the finishing touches on the interior of the latter house. It will open on Sept. 19 with Gus Mitchell as assistant manager.

True to his promise, Manager Greenwald is improving the bill at the Grand each week. For week of Aug. 22-28 a minstrel show drew good business.

Feature pictures, no matter where shown, are doing capacity business. The Street Orchard was shown here and no objection was heard.

E. O. UEDMANN.

BALTIMORE, MD.

BALTIMORE (Special).—According to an announcement made last week, the Colonial Theater, on Eutaw Street, will not open this season. Stair and Havin, who control the lease on this theater, expended more than \$20,000 in improvements two years ago, but due to the scarcity of good attractions the house was a losing venture from the start, particularly last year. Cecil Spooner was billed to open a stock engagement there on Sept. 6, having created quite an impression in this city last season when she played a short time at the same house, but when notified of the closing she had all her scenery removed to Bridgeport, where she will head a stock company at the Lyric Theater.

The Colonial is the only house here available for S. Z. Poli now and he has been approached with an offer to install his Baltimore stock players there, who closed their season at the Auditorium Saturday evening upon the expiration of Poli's lease on that house. Mr. Poli is considering the offer, but has made no definite statement in regard to it.

DANIEL WEBSTER DELANO, JR.

SYRACUSE, N. Y.

SYRACUSE (Special).—That Syracuse had developed an almost ravenous hunger for an old-fashioned minstrel show was indicated by the crowd which occupied all the seats at the Empire Tuesday, Aug. 24, stood up at the back of the house and sat on the stairs—besides the hundreds turned away. However, the crowd may indicate the reaction from a too steady diet of moving pictures. As to the show, it was a rattling good offering. Bert Swart starred. Of the songs, "Little Gray Mother" by Jack Richards, and "You Remind Me So Much of My Mother," by Walter Sherwood, were sung splendidly. Fine dancing, good and "new" jokes were much in evidence.

"The Trust Girl," at the Bastable, was good. All performances very well attended. S. H. O. on opening night, Aug. 30-Sept. 1: Blutch Cooper and "The Roseland Girls."

FREDERICK E. NORTON.

JOLIET AND ELGIN

JOLIET, ILL. (Special).—Le Comte and Fleisher opened the theatrical season at the Orpheum last week with the musical fantasy, "Prince of To-night." The opening was the best the house has had in seven years. The company moved to Elgin, Ill. (Grand Theater), Aug. 26, inaugurating the season there to a packed house. The musical numbers were all well sung. The scene effects were beautiful; the costumes were all new. The entire company made a favorable impression. Tom Arnold headed the company, taking the part of the Prince. Others in the company were Lester Anderson, Charles Chisholm, George Ellis, "Will" London, Florence Everett, Emma Winner, Frank Hareh, Fanny Daugherty, Eva Carey, Cora Stuart, Lillian Keith, Lucille Love. The musical director is Howard E. Gratton and E. F. Laumann is business manager. The company is headed for the Northwest, and will play Iowa, South Dakota, and Minnesota during September. The longest stop is at Huron, S. D., for the fair of three days.

Mrs. J. A. DUNNE.

SCRANTON, PA.

SCRANTON (Special).—The vaudeville season will begin at the Poli Sept. 6. A. J. Vanni, who is well-known in this city, will assume the management of the theatre. Mr. Vanni has many friends in this city who will rejoice at his coming. The selection of the acts to be played will be left entirely to Mr. Vanni. There will be seven high-class acts at each performance, and a complete change of programme twice a week.

The old Star Theatre, which has been dark for a number of months, was opened Aug. 30 under the management of Otto Stroh, a well-known theatrical man of this city. The offering for the first two days was Henry P. Dixon's (Inc.) Big Revue of 1916. For the last four days "The Tangle Girls" will be here. The Lyceum, the city's best theatre in this city, is being thoroughly renovated and preparations made for an early opening.

C. B. DERRMAN.

NEWPORT, R. I.

NEWPORT, R. I. (Special).—"Twin Beds," Aug. 26, with Ray Cox and Madge Kennedy. The original New York company in an excellent performance of this well-known comedy to large attendance. Week Aug. 23-25 (except Aug. 26) Marguerite Brain and company in "A Story in Songs." Sullivan and Pasquelena, Max Holden, Three Kratoos, John Barrymore in the photoplay "The Dictator." Pathe News, and Paramount travel scenes to large attendance. Colonial: Bill Aug. 23-28; Marie Edith Wells, C. Aubrey Smith in "The Builder of Bridges," Billy Talte's Collections in "Happy College Days," O'Brien and Drew, Prevost and Goulet, and pictures to large attendance. Freebody Park: Pauline Frederick in the magnificent photo-spectacle, "The Eternal City" to S. R. O.

W. F. GEE.

SCHENECTADY, N. Y.

SCHENECTADY (Special).—"The Follies of Pleasure" opened the burlesque season at the Van Curler Opera House. Business and performance good. Neil O'Brien's minstrels, Aug. 24, with Neil himself, Ed. Mazier and Matt Keefe, taking all honors, pleased two capacity houses. After the performance Mr. O'Brien was tendered a reception by the Knights of Columbus, of which Manager Charles G. McDonald is Grand Knight. "Beauty, Youth and Folly" Aug. 26-28. "Auto Girls," Sept. 2-4. "It Pays to Advertise," Sept. 6. The Mohawk resumed Aug. 28 with "The Prince of Pilsen," featuring Jess Dandy.

NAT. SAHR.

ASPEN, COLO.

ASPEN, COLO. (Special).—R. J. Morrison, formerly assistant-manager of Dreamland here, has organized the Isis Theater company, with himself as manager, and the company now has a large force of men at work remodeling what was formerly known as the "Webber Block" into an up-to-date little theater, with a seating capacity of 500. The stage will be large enough to accommodate moderate sized road shows, which Mr. Morrison intends booking, and on other nights pictures will be shown. The Isis will fill a long-felt want in Aspen, for since the destruction of the Wheeler Opera House by fire in the Fall of 1912, the public have had no chance to see out-of-town attractions owing to the fact that Dreamland is too small to be used except for pictures.

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Staged by S. Rachmann

Assisted by Lotte Engel, Vlasta Novotna, Rudi Rahe, Christ. Rub, Heini Skremka

CHICAGO

Lina Abarbanell Scores as Star of "Molly and I" at the La Salle—"Pollyanna" is Optimistic

CHICAGO (Special).—September sees the theatrical season in full swing, with a pair of bona fide premieres to its credit—and still there's more to follow. The La Salle was first to show a "first night" with "Molly and I," starring the Americanized singing comedienne, Lina Abarbanell. Playgoers who see her for the first time can scarcely believe that she is the little German girl whom Heinrich Conrad brought over to sing in the "Hansel and Gretel" at the Metropolitan, and between times made her "double in Deutsch" at the Irving Place Theatre, where her performances in "Young Heidelberg," "Frühlingssturm" and "Mauselle Nitouche" earned her stellar rank on the American stage. Since "Madame Sherry" she has learned English so perfectly and trained down to such a svelte figure that, excepting for her name, she would scarcely be suspected of being a foreigner. Her present vehicle by Frank Adams, with score by Louis Hirsch and staged by William J. Wilson, fits her to order. The plot concerns an heiress who hires a husband-in-name-only, until her affianced returns from a polar expedition. John Milburn plays the "Benedick-by-the-month," and his situation is made more difficult by the discovery that the heiress' maid is his former wife. Whenever complications become delicate the players break into song, and this ice is thus gracefully skimmed over. George Drew Mendrum and James Bradbury play eccentric characters in their cleverest manner, while Carolyn Lilla scores in a popular song or so.

Chicago congratulates George C. Tyler because, although he never dubbed it "a producing center" or declared that he preferred its judgment to that of New York, he again repairs to the lakeside to launch his latest play, "Pollyanna"; and hopefully predicts that it will follow in the wake of "The Man from Home," "The Deep Purple" and "Disraeli"—which trio of Ty-Lieb successes got their long running start in Chicago. Patricia Collinge, Kelley and Shannon, Josie Busley, Miss Granger, Maude Horsford, Helen Weatherly and Philip Merivale compose a near-star cast that Chicago deliriously in and even the author could not quarrel with, so "Pollyanna" is an optimistic on the stage as she is between book covers. —DONALD STUART.

EDMONTON THEATRE BURNED

EDMONTON (Special).—The Empire Theatre where all road shows have played for the past seven or eight years have been destroyed by lightning Aug. 18, leaving Edmonton with nothing but vaudeville and picture houses. Senator Longhead has had plans prepared for a new theatre for some time and will probably proceed at once with its construction if there is any sign of managers overcoming their unfounded scare in regard to the prospect for business in this territory. With a new up-to-date theatre, business could undoubtedly be bigger than ever in our most prosperous times.

The Gillespie Girls Quartette and the Four Reeves in songs and dances of various nationalities were the best acts in this week's Pantages bill. Business good. John T. Fiddes, Ada Swaine, Dolly Gray and Billie Brennan, supported by a well-trained bunch of girls, are drawing big business at the Bijou.

CALGARY (Special).—Pantages Grand, Aug. 18-21, had good business with an excellent bill headlined by the Melody Six, clever girl musicians, George Lovett, assisted by Mme. Zenda and Mercedes Crane in a mystifying thought transmission act, and E. J. Moore, in sleight of hand work, were other good acts. The Bijou did capacity with vaudeville and motion pictures, and The Regent did big business with features pictures. —GEORGE FONDER.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—Keith's Theatre opened the fall season on Monday afternoon with Willa Holt Wakefield as the headliner. Others on the bill were the Great Rigolettos, Laura Hart and Henry Stanford, Bendix Symphony Players, Tower and Darrell, Santly and Norton, Madge North, Vera Sabina and Company, and Pathe's Weekly. Gertrude Hoffman in "Sumurun" was announced as an opening attraction, but has been postponed until later in September. Resident Manager Robbins is making this house one of the best on the Keith circuit. Business continues big despite the hot weather.

The Belasco Theatre will open Sept. 6 with the International Wrestling Tournament. After that come "The Only Girl," "Peg o' My Heart," and a long list of attractions. —DANIEL WEBSTER DELANO, JR.

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OAKLAND, CAL.

OAKLAND (Special).—Probably the greatest dramatic event on the Pacific Coast this season was the stupendous production of "Iphigenia" at the Greek Theatre, Berkeley, under the personal supervision of Margaret Anglin. The theater was crowded with over ten thousand people, and the attendance would have been double that had the seating capacity permitted. Miss Anglin has given previous productions of these tragedies of Grecian masters, but this performance surpassed them all from every artistic standpoint. The star rose to great dramatic heights whenever the occasion required, and never at any time was she guilty of overdoing the part. Her support was exceptionally good. It comprised such talent as Fuller Mellich, Paul Harvey, W. Lawson Butt, and Ruth Holt-Bouclenat. The special music of the Damosch Orchestra and the dancing of the chorus were prominent features and added to the artistic charm. Miss Anglin and her company presented "Medea" Aug. 21, and again the spacious theater was sold out.

La Lole Fuller, the celebrated danseuse, at the head of her European company, gave an elaborate entertainment at the Auditorium Aug. 20. An immense crowd was in attendance. Guy Bates Post in "Omoo, the Tentmaker" was at the Auditorium week Aug. 23.

At the Macdonough this month "The Clansman" played a return engagement, and capacity houses were in evidence at every performance. Films greatly enjoyed. Walker Whiteside in "The Morning Pot" Aug. 22-25.

Orpheum: Fair bill headed by William Morris in "Mrs. Temple's Telegram," and the Orpheum Players in "Seven Days," with Jimmie Gleason, who makes big hit in the comedy role of the burglar. Others who contribute are: Three Stendell Brothers and Stewart Jackson and Dorothy Wahl. Attendance up to average.

Pantages: Bothwell Browne's comic classic, "The Green Venus," is the headline of a good bill, which also includes Hanson Brothers and company, Morton Brothers, Kitzer, Haynes and Montgomery, Barto and Clarke, and Kelly and Galvin.

Hippodrome: The usual big vaudeville show Aug. 15-21, with the feature play, "Sunday." Packed houses still prevail.

Broadway: Roy Clark and company presented "The Prince of Milwaukee" Aug. 15-21, a laughable musical comedy, which was greatly enjoyed by all. Songs were well rendered and chorus well trained. Attendance shows steady increase.

Oakland: Feature photo-plays showed to capacity houses.

Franklin: Fine films showing to good attendance. —LOUIS SCHERLINE.

PITTSBURGH

PITTSBURGH (Special).—The much-discussed "Birth of a Nation" is scheduled to open a five weeks' engagement at the Nixon Sept. 1. At this writing Mayor Armstrong has put a ban on the production here, but Manager Thomas F. Kirk, Jr., asserts the picture will be shown despite the mayor's ban, and a legal controversy will probably be the outcome. In the meantime, however, mail orders for seats are being filled. This film has been extensively advertised throughout the city. Many cries, therefore, are awaiting Sept. 1.

The Grand Opera House, formerly the home of Keith vaudeville in Pittsburgh, will go over to motion pictures when the season opens, Sept. 6. The new Davis, which was the home of the Davis Stock company (and in the "movie" game during the summer) opens on Monday, Sept. 6, as a high-class Keith vaudeville house. The Davis Stock will probably occupy one of the other theaters.

Lyman H. Howe's Travel Festival ended a two weeks' engagement at the Nixon Aug. 28. "The Woman Next Door" was the offering at the Grand, 23-28, while the Davis was dark in preparation for the opening of vaudeville.

Frank Finney was featured with "The Bostonians" at the attraction at the Garety, 23-28, and Lew Kelly and the Behman Show followed. Louis Mann opens the season at the Alvin Labor day in "The Bubble." The Schenley is drawing good houses with a varied bill of photo-plays each week. —D. JAY FACKNER.

TORONTO, CAN.

TORONTO (Special).—The opening bill for the season at Shea's, although devoid of any wonders of the variety world, was satisfactory. Doyle and Dixon, their chatter and dancing, and clever Julia Nash with her slang skill headline, are well liked. Kolb and Harland, McCormack and Wallace, and Milo (?), a clever imitator of birds, etc., rounded out a goodly bill to good attendance.

At Loew's, Aug. 23-28: On the bill were Frank Terry, Brown and Jackson, and Madeleine Morris Cox as chief numbers of a very entertaining bill. Mr. Terry's song, "Mr. Boozie," is a real decided hit. Good business.

Hippodrome, Aug. 23-28: "The Musical Conservatory," which headlines the bill, was one of the best musical acts here in a long time and well worth a second visit. "What the Groom Forgot" is very funny, but in questionable taste. Other acts good. Excellent attendance.

Mr. Cowan, manager of Grand Opera House, has issued no statement as yet regarding the policy of his attractions. Evidently K. and E. have not decided yet where they wish their first-class attractions booked, and at present it looks as if the Shubert house will have everything its own way in this good paying theater city. —GEORGE M. DANTEE.

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JERSEY CITY AND HOBOKEN

JERSEY CITY, N. J. (Special).—Manager Frank E. Henderson commences season of his Majestic Theatre with Thurston, the magician, Sept. 6-11. Seven Keys to Baldpate, Sept. 13-18.

The second season of burlesque commences at the Academy of Music with "The Cherry Blossoms" Aug. 30-Sept. 4.

There was a smart tone to the bill at Keith's Theatre Aug. 23-25 to capacity business. Those on the bill were: Harry Tighe and Zoe Barnett in a very good sketch, Dalene Cotton and company in a protean sketch, Carmelia and Rosina Ponzillo, fine Italian singers; the Amorosa Sisters in a one-act new to vaudeville, part contortion, part singing; Fitzgerald and Quigley, singing and dancing; Marjorie Burke sang very good illustrated songs, Aug. 26-28; Mr. and Mrs. Laddie Cliff, Clark and Verdi, Fantasio, Al. Lydell and company, and the Toyo Troupe.

The Monticello Theatre is undergoing a thorough cleaning, to reopen Sept. 6.

The burlesque season began at Hoboken at the Empire Theatre with "The Auto Girls" Aug. 23-28 to crowded houses. It was a good company, with a number of clever principals, a fine chorus, and a good book. "The Liberty Girls" Aug. 30-Sept. 4.

Fallades Amusement Park is still drawing large crowds daily. Bathing in the surf, circus, vaudeville, high diving by Arthur Holden, and band concerts are the main attraction.

Harold Kennedy, who was comedian with the Spoor Stock company in this city five seasons ago, will be a member of the Fosberg company in Newark next season.

WALTER C. SMITH.

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WOMEN

Arnold, Kathlene.
Boswell, Ida, Louise Benton.
Marion Belle.
Carvel, Blanche, Emma Chase.
Estelle Clayton, Mrs. Will.
Crimmins, Miss Corinne, Sylvia Cushman.
Davenport, Daisy, Antoinette De Gerban.
Everett, Fanny.
Ge Beau, Mabel, Mrs. C. J.
Gagnon, Mayne Gehrue.
Johnstone, Florence.
Le Moyné, Bertha, Lillian.
Millington, Gertrude, Eloise Murray.
O'Connor, Adeline.

Rambo, Zella, Mrs. W. R.
Richardson, Anna, Bessie.
Strauchan, Anna, Bessie.
Stewart.
Wiener, Winnie, Jessie Watson.

MEN

Adams, Jno.
Barrett, Frank, Byron Bidwell, Guy Bragdon, Jno. Brown, J. L. Butler.
Clark, Alexander, Geo. Clare, Frank Campbell, Jas. Crane, Clarence Oppman.
Downing, Robt., Jno. T. Doyle, Raymond Deaberg.
Forrester, Frank, Frank Ferguson, Jas. Fraser, Edw. Fitzgerald.
Greiner, Phil.
Harrington, Frank H., Louis Haines, Richard Herndon, Arthur Hohl, Geo. Hare, Norman Hammond.
Karr, Frederick, Frank Kinsling, J. G. Kelly, Leaming, S. T., Wm. Laurence.
Mongell, Chas., Bert Merkel, Paul Meacham, Nelson, Arthur.
Owens, Wm., Jack Pierce, Pierre Peletier.
Rogerson, Clarence, Willard Robertson.
Sullivan, Harry, Harry S. Sheldon, Teddie Simons, Morris Stewart, Jno. Sully.

NEWS OF STOCK PLAYS AND PLAYERS

The Ticker

Up in Rochester, Vaughan Glaser is tipping 'em off as to the stock market. And he seems to do it carelessly like. One story published in a Rochester paper told how he sat in a broker's office chatting with Frank Rockefeller, brother of the oil king, while both kept a weather eye on the blackboard. Then Mr. Glaser, "the tall, handsome stock actor," related the story of those bad days a year ago when he waited for the stock market to close and save him from a crash. The triple clang of the gong that denotes indefinite closing brought wonderful relief. Now the market is open again, as a few of us know, and when his stock reaches a certain figure Mr. Glaser will sell out and quit the "most nerve-racking game on earth." According to the account, Mr. Glaser turned to the reporter and said: "My boy, I will give you the best advice one man ever gave to another, and, not being a lawyer, I will charge you nothing for it. It is this: Never buy a share of stock on margin. If you have a few thousand dollars, go to your banker and have him advise you as to how to invest it so that it will be absolutely safe."

Can you imagine giving that advice to a newspaper man? There are reporters and reporters, of course; but even in Rochester we never met one who could say, "My banker."

The way those stock patrons in Brooklyn "take on" over their Crescent Players is beyond us. We merely remark that Henry Douglas of President street writes a protest against the departure of Edwin Riley, the "polite and efficient manager." Says Mr. Douglas: "For five years I tried to secure subscription seats to the Crescent, but could never receive any satisfaction until the advent of Mr. Riley, who personally secured my seats for me the very first time I asked for them. Mr. Riley gave us an excellent company last season and proved himself a real manager, and it seems a pity that such valuable people as he and Mr. Schofield, Mr. Gleckler, Mr. Arnold, and Mr. Hecker should not be brought back, regardless of the expense involved. I have canceled my subscription at the Crescent Theater and know of many others who have done likewise, because we feel that our wishes as steady patrons have not been respected."

MISS HUGHES DEPARTS

St. Louis (Special).—The Park Opera Company were seen in a production of "Naughty Marietta," week of Aug. 23, which for efficiency, smoothness, and exactness would be very hard to surpass, and many patrons manifested the opinion that this offering was the best yet produced by the company. Lella Hughes deserves the very highest praise for her presentation of the title role. Sarah Edwards as Adah comes next. Roger Gray and Marguerite Strasselle, to whom were entrusted the roles of Silas and Ette, also scored. Roy Purviance, Matt Hanley, George Nathanson, Harry Fender, Dan Marble, and Royal Cutter all made distinct contributions to the success of the piece. It would be unfair not to mention Charles Sinclair, under whose direction the offering succeeded.

This week concluded Miss Hughes' engagement with the Park Opera Company. She has been established as a favorite, and her departure is regretted by her many admirers. The management has been fortunate in re-engaging Mabel Wilber, who is a great favorite, and she is assured an enthusiastic reception. To the delight of the Park following, Louise Allen also returns. Tom Conkey, late leading man for Christie Macdonald, joined the company.

The company gives this week an original offering, "The Follies of St. Louis." Miss Wilber, Miss Allen, and Mr. Conkey open in this production.

VIVIAN S. WATKINS.

MISS FIELDS LEAVES AUBURN

AUBURN, N. Y. (Special).—The Marguerite Fields Stock company has closed its season at the Jefferson after eighteen weeks. It made a gala occasion of the final performance. The company goes directly into its traveling season, making the remarkable record of a high-class traveling stock company going from one season to another without losing a performance. The personnel of the company altered considerably during the summer, only six of those who came to Auburn with Miss Fields going on the road with her. Several have been transferred to Dr. March's other companies. Mr. and Mrs. Walter Tymerson now being with Nancy Boyer and Mr. and Mrs. "Biffy" Thompson (May Roland) now being with Arthur Chatterton. For most of the season in Auburn two plays a week were given, which entailed a large amount of work. Many of the sets painted by O. S. Davis went on the road with one of the three shows, thereby working to the financial advantage of Dr. March and his partners.

J. HENRY KERR.

HALL PLAYERS CLOSE

ALTOONA (Special).—The Hall Players, under direction of Eugene J. Hall, closed their season at Lakemont Park, just outside this city, last Saturday. They have enjoyed a run of twelve weeks to good business. In the company were Jane Ware, Helen Jackson, Gate Saterlee, Willis Claire, Stanley Price, Ritchie Clark Russell, Elmer H. Brown, Murry Barnard, Nona Kelly, George Bradley, and Ray Black. Mr. Hall and members of the company have gone to New York for other engagements.

GLOUCESTER STOCK

GLOUCESTER, MASS. (Special).—"Charley's Aunt," given by the Grayce Stock Company Aug. 23-25, kept the audience in a constant gale of laughter. "Nearly Married," Aug. 26-28.

Among the leading theatrical people enjoying the beauties of the North Shore are: H. B. Warner and wife at Bass Rocks, William Harcourt and Alice Fisher Harcourt, Lotta Crabtree, and Campbell Gollan, all at East Gloucester.

MAY S. LUKIN.

FISHER PLAYERS ARE MUSICAL

ST. PAUL, MINN. (Special).—The Ernest Fisher Players scored a decided hit with "The Man Who Owns Broadway," their first musical offering, at the Shubert, Aug. 22-25. Sam E. Meharry played the leading role as if he had been a musical comedy star all his life. He has a surprisingly pleasing singing voice that will perhaps soon be heard in a play of the Olcott type. Earl Lee played several roles well, but made his biggest hit as the butler in the first act. It was a treat to hear Pete Raymond singing "I'm All O. K. with K. and E." Billy Kent sang and danced exceedingly well as Tom Bridwell. He also deserves credit for directing all the musical numbers. Agatha Brown has a sweet voice, which was heard to advantage in several numbers. The eight beautiful show girls might cause Flo Ziegfeld to cast a covetous eye in their direction. The production was embellished by Boyd P. Joy's four attractive sets. The company will hereafter present a musical comedy every five weeks. "A Woman's Way," Aug. 29-Sept. 4. "In Old Kentucky," Sept. 5-11.

JOSEPH J. PFISTER.

BRONX BEGINS WITH A BOOM

B. F. Keith's Stock Company Opens the Seventh Season Most Auspiciously

With all the seats taken and the available standing room exhausted before the rise of the curtain, B. F. Keith's Bronx Theater opened its seventh season, Aug. 28, with the return of the popular Bronx Stock company in "The Spy." There was no half and half demonstration when the curtain went up, but an enthusiastic outburst of hearty applause by the delighted audience to greet these talented players. Numerous floral tributes were passed across the footlights, and all the old favorites, as well as Ruth Robinson, the new leading woman, and Walter Richardson, leading man, had to respond to the call for "speech." Manager Robert Jannette has provided a company of uniform strength, and much credit is also due Director Roland G. Edwards for the skillful manner in which the entire production was handled. So valuable an adjunct to the house as Treasurer Wagner should not be overlooked either. Walter Marshall, Luella Morey, Fred C. House, Margaret Fielding, Albert Gebhardt, Russell Parker, June Moore, and Christopher C. Sprague, seen early last season, were the familiar faces, while Edmond Abbey, in a splendid performance of Monsieur Jussey, Frank Bass as stock veteran, Frank Carter, Clay Morgan, Robert Boehm, and John Hopper were among the newcomers. Week of Sept. 6. "The Revolt."

IDA C. MALCOMSON.

EVELYN WATSON IN UNION HILL

UNION HILL, N. J. (Special).—George M. Cohan's "Forty-five Minutes from Broadway" was the attraction offered by the Keith Players at the Hudson Aug. 23-28. The entire company succeeded admirably in their first attempt at a musical production. William H. Sullivan as "Kid Boines," according to his own clever rendition of Bowery slang, was immense. Arline Bennett as Mary also scored by her excellent portrayal of her role and her pleasing singing. Others in the cast were Charles C. Wilson, Frances Stamford, Dorothy Hammock, Alice Butler, Frank Armstrong, Joseph Lawrence, Frederick Webber, Arthur Mack, Joseph LeGuerra, and chorus, all helping to make the play one of the most enjoyable of the present season. Local talent in the chorus were seen (or, rather, heard) to excellent advantage. Next week Evelyn Watson assumes the part of leading lady, replacing Miss Ann Macdonald, who is at present resting, having worked consecutively for nearly fifty-two weeks. Miss Watson's last scene of endeavors was Fall River, Mass., where she is a great favorite. Heretofore it has been the policy of the Keith interests to inaugurate a vaudeville season, beginning Labor Day of each year, but on account of the tremendous success of the company it is planned to run stock all winter.

Louis E. Kilby is the new manager of the Hudson, replacing Mr. Wood. It is a long jump from Portland, Oregon, to Union Hill, but theatergoers here will no doubt make Mr. Kilby's journey here worth while. Mr. Wood assumes the management of the Crescent Theater, Brooklyn, and carries with him our best wishes. It has been the policy of Mr. Wood to present only the latest and most pretentious of the plays from Broadway, and his policy succeeded, the house doing better business this season than at any time previous in its history. William C. Masson, stage director of the company, also goes to the Crescent Company, as do Arthur Mack, Charles C. Wilson, Joseph Lawrence, and Frederick Webber. These people, should they ever return to Union Hill, are assured of the warmest of welcomes. Antoinette Rothe joins one of the "Twin Beds" companies going on the road.

Mildred Florence, of Keith's Bronx Theater stock company will assume the ingenue roles, supporting Miss Watson, next week.

This week, "Tess of the Storm Country," with "Polly of the Circus" underlined.

FRED H. ROHRS.



Grove, Cleveland.

MARGUERITE BRYANT.

Marguerite Bryant is enjoying success at the head of a stock company playing at the Empire Theater in Pittsburgh. She came there after two seasons in McKeesport, Pa., and before that she had been playing for four seasons in Cleveland.

Miss Bryant and her company took a four weeks' rest this summer, but they have now resumed for the fall season.

Our correspondent in Pittsburgh, D. Jay Fackner, informs us that their performance of "The Girl of the Golden West" last week was most satisfactory. Miss Bryant, of course, played the girl, and she played it very well. In her support appeared: Charles Kramer, Jack Morgan, Mrs. McHugh, W. E. Lemuels, and Frank McHugh.

SALT LAKE OPENING SOON

SALT LAKE CITY (Special).—Maud May Rebeck has returned from her tour of the East to organize a stock company for the Utah Theater. She announces that the company will be headed by Roxanne Lansing and Tom Powers. Frank E. Jamieson will play character roles, Harry Hayden will be comedian, C. McLean Savage will be stage manager, and Alice Conrad will play characters. Others in the company will be Robert Sharp, Lucile Rogers, and Julia Ober. The first bill at the Utah will be "The Misleading Lady," and the date Sept. 13.

VAN BUREN HEADS WASHINGTON CO

WASHINGTON, D. C. (Special).—When the stock season opened here on Monday, Aug. 30, with "The Ringmaster," A. H. Van Buren and Florence Rittenhouse were found in the leading parts. Messrs. Thatcher and Cone were in charge again. In the company appeared Mark Kent, Russell Fillmore, Peggy Cameron, Raymond Walburn, and Blanche Frederic, who played with Guy Bates Post in "Omar, the Tentmaker."

MISS LONG IN HARTFORD

HARTFORD (Special).—The Poll Players gave "His Last Dollar" for week of Aug. 23. The play was well presented and the audiences were large and well pleased. Billie Long is now leading lady, succeeding Marguerite Skirwin, who is now in "Rolling Stones." Miss Skirwin was immensely popular during her stay of eight months and Hartford playgoers were very sorry to see her leave. Miss Long, however, is a competent actress and her work is well received. Mary Steffan also made her debut as ingenue. She is both pretty and talented, and is well liked by the audiences.

Harry Hollingsworth returned to the company after an extended vacation and was cordially received at each performance. Dudley Ayres, who left on Aug. 21, was given a very hearty send-off. He was well liked in Hartford during his stay of eight weeks.

Neal Harper is now manager of Poll's Theater. He succeeds Louis Fosse. Mr. Harper was last seen in Hartford when he came as advance agent for the Ben Greet Players. He has also had considerable experience as an actor.

SEYMOUR WEMYSS SMITH.

JACKSONVILLE DOINGS

JACKSONVILLE, FLA. (Special).—Bert Leigh offered the Players at the Orpheum last week in "All on Account of Eliza" to their usual good business. Bert Leigh scored as Hokestoul, the German president of the school board. It was the best opportunity he had had in weeks. Florence Hill, the popular leading woman, was one of the bright spots of the performance. She was ably supported by Clarence Chase as Walter Hokestoul, Shirley Mayberry, Jessie Livingston, and Sadie Anklele all scored as the gossipers, and Vernon Wallace was good. Other men in the company were Joseph Remington, Edwin Vale, Billie Scheller, and William Boykin. The settings were beautiful. The comedy met with approval from the public.

On Friday evening Charles Leach, manager of the Orpheum, celebrated his birthday and invited the entire company as well as outside friends to enjoy the evening. The stage was covered with tables, where a Dutch lunch was served, after which dancing was enjoyed. Mr. Leach has made the Orpheum a most popular amusement house.

WILLIAM L. BOYKIN.

TWO BILLS IN PROVIDENCE.

PROVIDENCE (Special).—The stock season was one week too short to the liking of Manager Lovenberg, who did not wish one of the good plays now available to be missed, when it came to the question of dropping "Rebecca of Sunnybrook Farm" or "Passers-by." And the loyal Albee Players, to show their appreciation for the friendliness with which the patrons have received their many offerings this season, did not hesitate at offering to do the extra work of giving two plays in one week. Thus it was that last week they presented at every matinee "Rebecca of Sunnybrook Farm" and every evening "Passers-by," to the satisfaction of their many patrons. The work was very evenly divided, so that there was no undue strain on the players because of their doing two a day.

In "Rebecca" Sydney Shields was exceptionally good in the title role of the winsome Rebecca. Homer Miles, who has done quite a few characters this season, did one of his best as Jerry Cobb, the stage-driver. Helen Heimer extracted the fullest possibilities out of the part of Miranda Sawyer. Minor Watson as Adam Ladd, the lover, was good, while the children of Grace Shanley, Margaret Shelby, and Dorothy Farrier, were pleasing. The remainder of the cast are worthy of a word for their cursory parts, which were well taken care of.

"Passers-by," as it was interpreted by the Albee Players and mounted by James H. Doyle, showed the appeal of the play. Lynne Overman has never done anything better this season than his Peter, and Berton Churchill's Samuel Burns might be accorded the same praise. Ralph Remley was well in keeping of the character of the cab-driver, and Lawrence Ewart played the flippant butler to life. Ida Stanhope was good as the woman in the case. Lora Rogers was effective as Lady Hurley, and Helen Ray was equally effective as the slangy Beatrice. Little Miss Dorothy Farrier lived up to all the pretty things said of the boy Peter. No better attendance could have been asked for by any manager. Seats were "as rare as hen's teeth" for every performance.

"Madame President" will be the closing week's attraction, week Aug. 30. After that, vaudeville. No better vaudeville can be had than Manager Lovenberg has already booked. The list of stars includes Weber and Fields, the Boston Symphony Ensemble, a part of the famous Boston Symphony Orchestra, Victor Moreley and Company, and others.

REYNOLD A. GRAMMER.

PAYTON'S SUCCESS IN SPRINGFIELD.

SPRINGFIELD, MASS. (Special).—Corse Payton's engagement here has been extended again. When he opened his season at the Court Square on May 31, he expected to stay through to the middle of the Summer. But each time a closing date has been announced it has had to be postponed. The last date given was the Saturday before Labor Day, but now all September bookings at the theater have been canceled, and Mr. Payton's company will remain at the Court Square until Oct. 2. Mr. Payton expressed it: "We came for four weeks; we stay for four months."

The work of Phyllis Gilmore and Claude Payton, playing the leads, has pleased the patrons, and that of Marion Nichols, Charlotte Wade Daniel, Willard Dashiell, John T. Dwyer, Emmy Mason, Harry Roche, Bobby Livingston, James O'Neill, and Ray Morrison in minor parts has been evenly good. Whenever an important part fitted him Corse Payton has appeared in the cast. He played Kid Burns in "Forty-five Minutes from Broadway" and Jimmy Gilley in "Bought and Paid For." His methods are effective laugh-producers. In other productions he appeared in some subordinate character. Misses Nichols and Daniel have won much praise for their strong character work.

"Madame X" was the bill last week.

EDWIN DWIGHT.

ALBEE PLAYERS CLOSE

Lynne Overman and Berton Churchill, of the company, have been engaged for the coming season for a stock company of Baltimore, Md., opening Monday, Sept. 6, two days after the closing night of the Albee company at Keith's. This meant that Mr. Churchill and Mr. Overman would have to leave the Albee company a week earlier in order to rehearse in the Baltimore company. The Baltimore manager, however, arranged to bring his company to Providence this week for the accommodation of Mr. Overman and Mr. Churchill.

REYNOLD A. GRAMMER.

"The Yellow Ticket" went so well at the Burbank in Los Angeles, with Marjorie Rambeau in the leading part, that the play was held over for another week.

When Hazel Miller joined the Poli Players in Scranton recently she began her fourth season under Mr. Poli's management. Several New York friends, including a prominent manager, were in Scranton for Miss Miller's opening.

THE THREE DENVER COMPANIES

DENVER (Special).—Grace Huff played an exacting part in "Mid-Channel" Aug. 22-28, with the full use of her fine voice and a satisfying and natural poise. Robert Harrison and Jack McCabe were up to their usual good work. Carl Anthony is back, in fine spirits after his vacation, and will be seen opposite Miss Huff in "Prince Otto" the week of Aug. 29.

Elitch's had "We Are Seven," new to this city, week of Aug. 22. Miss Talliaferro was delightfully cast as Diantha Kerr, and gave the part just the proper fresh and delicate handling. "Rebecca of Sunnybrook Farm" follows. Charles Dow Clark has left for New York to begin rehearsals for a new play under Cohan and Harris.

Lakeside is doing well and the management is seriously considering breaking traditions by keeping the theater open beyond Labor Day. "Wanted—A Wife" proved a good drawing card Aug. 22-28.

FREDERICK D. ANDERSON.

TWO COMPANIES IN KANSAS CITY

KANSAS CITY, MO. (Special).—The Auditorium Stock company will open with a matinee on Sunday, Aug. 5, presenting "Within the Law." Dwight Mead and Mary Frey will play the leads. In their support will be: Ted Gibson, Clay Clement, Fred Manatt, Myrtle Bordine, Ada Head, John Quick, Edna Ellsmere, and Henry Crosby. E. J. Blunkall is again in charge as director and lessee.

The Hippodrome, now under its old name of the Garden Theater, was reopened as a stock house last Sunday under management of Ed. and Maurice Dubinsky. "The Lost Paradise" was the first bill. Ed. Dubinsky, six feet one and a half in height, is leading man, and Irene Daniel, described as "dainty," is leading woman. Others in the company are Barney Dubinsky, Fred Meyers, Roy Bailey, Maurice Dubinsky, Charles Cubine, Florence Woodward, Frances Valley, and Marcelia Hamilton. The stage director is L. Rufus Hill.

NEW COMPANY IN BALTIMORE

BALTIMORE (Special).—The company which opens at the Auditorium here on Monday, Sept. 6, will have no leading man or leading woman, according to the announcement of the management, the Kernan Company, of which Frederick C. Schanberger is president. The statement comes from Edward Renton, who has managed the Auditorium for the past two years, and who continues in that capacity under the new direction. According to him, the company will include Burton Churchill, Edward Mackay, Lynne Overman, Florence Shirley, Teresa Dae, Maybelle Davis, William Townsend, and S. K. Fried. Among the former favorites to return are Arthur Hoyt, the stage director; Joseph Sweetney, Forrest Orr, Burke Clarke, and George Woodthorpe. It is hoped that later in the season Grace Huff will come back from Denver and play an engagement at the Auditorium.

MAJESTIC PLAYERS

UTICA, N. Y. (Special).—At the Majestic Theater the players presented for week Aug. 22-28, for the first time in Utica, "Her Own Money." The company continues to play to large houses. Harriett Duke as Mary Alden gave a splendid interpretation of the part. Augusta Gill as Mrs. Beecher and Joel Freidkin as Mr. Beecher were both excellent, and contributed much comedy to the play. Others in the cast were Frederick Ormunde, Edwin Arnold, and Nan Winters. The production was handsomely staged under the direction of Joseph W. Walsh. A newcomer to the company is Marjorie Campbell. Her delightful acting as Mildred Carr brought her immediate favor.

Aug. 30, Nell O'Brien's minstrel show. Aug. 31-Sept. 6, Players in "Her Husband's Wife." ARTHUR L. WILCOX.

THE LINE-UP IN NEWARK

NEWARK (Special).—The Forsberg Players open their season at Proctor's Theater, Newark, N. J., on Labor Day, presenting "The Misleading Lady." In the company are Chas. Dingle, Thais Magrane, Pearl Gray, Beulah Monroe, Harold Kennedy, Stuart Beebe, Orris Holland, Edwin Forsberg, and others. The advance sale of seats is enormous. Mabel Estelle, who has been a great favorite in Newark for several seasons, joins the Payton Stock company, which opens Labor Day in Paterson, N. J.

GEORGE S. APPLEGATE.

STOCK NOTES

Margaret Mayo—not the playwright—has joined the Mary Servoss stock company in Columbus. She made her first appearance with them in "Romeo and Juliet."

Ralph Kellard and his wife, Rebecca Ridgely, have returned East, and they are now at their home in Harrison, N. J.

EDWARD C. WOODRUFF

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POLI'S IN SCRANTON

SCRANTON (Special).—The Poli-Players gave "The Argyle Case" to large and enthusiastic audiences week of Aug. 26. Selmer Jackson as Asche Kayton gave an effective performance of the part and ably demonstrated his complete grasp of the role. Mae Desmond as Mary Maurel was very sweet and winning, and Edna Archer Crawford as Mrs. Martin gave a splendid account of herself. Charles Stevens as James T. Hurley was seen to excellent advantage. Arthur Buchanan had a short part as Dr. Frederick Kreisler but he made it stand out. The remainder of the cast did remarkably good work. The staging and scenery were up to the usual high standard. Polly Primrose—week of Aug. 30. The stock company will move back to the Academy week of Sept. 6.

C. B. THOMAS.

Julie Herne has been engaged by John Cort for a leading role in "The Natural Law."

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BOSTON

Rabinoff Wants a Guarantee for His Opera Company—Several Plays Opening

BOSTON, Aug. 31 (Special).—The season began gaily last week with "Nobody Home," at the Wilbur. Saturday night "Experience," with Ernest Glendinning playing William Elliott's part of Youth, opened the Shubert. Last night "Twin Beds," came to the Park Square, and Labor Day will find most of the other houses open. To the list given last week can be added the Castle Square, which will reopen Labor Day with "Common Clay." John Craig, who, by the way, gave up his trip to Frisco, has announced that his company at the Castle, the coming season will include William Carleton, Theodore Friebeus, Betty Barnicot, Donald Meek, Kate Ryan, Al Roberts, Robert Capron, and George Ernst. Two of the most valuable members of the company, Dudley Hawley and Mabel Colcord, have their original parts in the New York production of "Common Clay."

It appears that Max Rabinoff promises Boston only one week with his newly reorganized Boston Opera company. He offers an additional three weeks if a guarantee fund of \$50,000 is raised. Eben Jordan, who was the financial life of the old company, has subscribed \$5,000, and others have to date, offered about \$10,000 more. At the Italian Festa held last week at Gloucester Mini Azucua and members of his former company played a scene from "Malia." She now makes Boston her home and apparently opportunities to show her undoubted talent come home too frequently. A hint for the motion picture directors this.

The Henry Jewett School of Acting has had a successful first year and Mr. Jewett is announcing the continuation of its really exceptional opportunities—exceptional because not only Mr. Jewett, but also Viola Compton and Max Montemile do the teaching.

The price obtained for the New England rights of "The Birth of a Nation" was \$75,000. The announcements from the Toy are promising. Lester Loneragan is planning the production of two Galsworthy plays, "The Mob" and "The Pigeon," besides "Hindle Wakes" and "General John Regan," the last named to begin the season on Sept. 20.

Edwin Arden is playing his original part in "Today," at the Majestic. Charles Dooley's Majestic Players will continue for a few weeks more, offering the thrice postponed appearance of Valeska Suratt in "Sapho," and Arnold Daly in "Arms and the Man."

S. Kronberg who recently produced "Sleeper" in the Harvard Stadium, announces that he has taken the ballroom of the Conley Plaza for a series of important concerts. The singers will include Fremstad, Gadske, Marcella Craft, Frances Alda, and Ferrari Fontana. He is trying also for Sarah Bernhardt.

NEW HAVEN, CONN.

NEW HAVEN, CONN. (Special).—Within one week after the engagement of "Common Clay," at the Shubert Theatre, New Haven theatre-goers were treated to another offering of the current theatrical season, when "Brother Marmos" opened a two-nights' engagement on Aug. 27, following its successful premiere at Atlantic City. The farce is the joint work of A. Seymour Brown and Harry Lewis and is presented by H. H. Frazee. It is described as the "Thirty-third degree of laughter." In the excellent cast were Frank McIntyre, Maude Elwine, Grace Carlyle, George Parsons, Dewitt C. Jennings, Grace Valentine, Earle Mitchell, and others.

Other bookings at the Shubert for next month include Irene Fenwick, in "The Song of Songs," Sept. 2-4; the all-star cast of "Tribby," Guy Bates Post, in "Umar, the Tentmaker," Louis Mann, in "The Bubble," one week's engagement of "The Garden of Allah," its first appearance in New Haven; "Nobody Home," "Experience," "Dancing Around," and "Sinners." Manager Eldridge announces the production of three new plays within the near future: one, "Aimee at Large," a musical comedy with a Viennese setting and music; a second, with Marie Dressler in the principal role, and "The Delinquent," a drama.

Poli's Theatre inaugurated the new season of 1915-16, week Aug. 23 with an excellent vaudeville bill headed by "The House of a Thousand Candles," a musical drama presented by Harry Gerard and a company of eight and the Symphonic Sextette. Others on the bill included the Dancing Mares, the Wartanas, Gabby Bob Hall, Wolf and Hanny, Miss Autumn Fall, Weir and Mack, Emilie Sisters, Al Herman, Crawford and Broderick, and Saunders and Callan. Capacity business holds forth at this house.

Poli's Bijou Theatre displayed the S. R. O. sign during the engagement of the picture version of "The House of a Thousand Candles," Aug. 23-25. Other features on the bill included Le Roy and Harvey presenting "Rained In," Xylo Maids in a musical offering, and Miller and Mack, late of "Hello Broadway." "The Chalice of Courage" was the motion picture feature for the remainder of the week with a vaudeville bill comprising Kelly and Berg, the Four Montana Girls and Edmunds and Farrell. Business continues big.

The Grand Opera House, which was totally destroyed by fire early last Spring, is being rebuilt and will re-open shortly as a stand on the Columbia Burlesque Wheel. Jean Belasco will act as manager again.

The Hyperion Players reopened their new season Monday evening in "The Miracle Man." A review of the performance will appear in the next issue of THE MIRROR.

NEWARK, N. J.

NEWARK (Special).—The Orpheum Theatre opened the season Aug. 21 under the new policy, presenting moving pictures. The house has been redecorated and a stage setting representing a Japanese interior installed. Morris B. Schlesinger will continue as director and M. F. Schlesinger as resident manager. The Victor Florentine Military Band and Quartette add much to the entertainment, and there is every reason to believe the season will be a good one.

Al Reeves's "Beauty Show" opened the regular season at Miner's last week. The company includes Maude Rockwell, Frank Wakefield, Billie Inman, Joe Simon, Louise Ellison, Vera Peters, Rene Cooper, the Monarch Comedy Four, Ruth Burns, Dave Wallace, and Marie Fisher. The "Twentieth Century Maids" this week.

The Shubert Theatre opens Labor Day with "Peg o' My Heart."

The Newark Theatre opens Labor Day with "Potash and Perlmutter." The management has decided that one dollar will be the highest price seat during the entire season, no matter what attraction is offered, and it promises some of the Broadway successes. This is good news to many of the Newarkers, as they feel the policy fills a long-felt want in the amusement line.

GEORGE S. APPELATE.

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WORCESTER, MASS.

WORCESTER, MASS. (Special).—Much disappointment was felt among Worcester vaudeville patrons at the announcement that when Poli's Elm Street Theatre opens in September, it will house "pop" vaudeville and moving pictures, while Poli's Scranton house will have big time acts. Scranton is a much smaller city than Worcester, and Worcester people feel a little peeved over it. Poli's at one time did play big time vaudeville, but was later given pop acts. While some of the acts were worth while, the majority were worthless. The people of Worcester want big time vaudeville.

Worcester Theatre opened its burlesque season Aug. 26-28. As last season burlesque will hold the boards the last three days of each week, and legitimate shows will play the first three days. Burlesque patrons were alike dissatisfied to learn that the Columbia Amusement Company will not send their shows to Worcester this season. They did until the middle of last season, when the house shifted over to second wheel shows. The American Amusement Com-

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WILLIAM HODGE

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pany is supplying the shows this season, and it is hoped that they will be better than some of the non-sensational productions seen last year. The regular season opens for road shows Sept. 6-8, with "Peg o' My Heart." This will be the fourth engagement of "Peg" in this city. Plans, Aug. 19-21: Vaudeville to big houses, Gilmore and Castle, two very clever darker comedians; McClure and Dolly, acrobats; Lulu Sutton company in "Her First Case," and the Harrison West Trio, who managed to get by on old songs and ancient patter. Aug. 23-25: Leonard and Whitney in "Duffy's Rife," Murphy and Foley dancers; Claude and Marion Cleveland, and Heras and Preston. Feature pictures, Grand, Aug. 23-25; Pictures. Pleasant: Latest Paramount releases, and the last chapter of "The Goddess." The Prudential Film Corporation, besides its 75 acres on the Hermitage property, has just bought 37,500 square feet of land facing Main Street, and will begin at once to erect a studio. It is hoped that everything will be in readiness for production in October.

FRANK H. ORDWAY.

MOROSCO MOVES OFFICES

Producer Announces New Plays—Donald Brian Engaged

Oliver Morosco has removed his offices from the Longacre Building to the Tilden Building, 105 West 40th Street. The change became necessary for the reason that his increased activities this season demanded greater office space.

Prominent among Mr. Morosco's stars this season will be Donald Brian, who, at the conclusion of his present contract with the Charles Frohman Company in a few weeks, will be seen in a satirical comedy, by Fannie & Frederick Hatton entitled, "Up Stairs and Down."

Mr. Morosco has secured the American rights to "Peter Ibbetson," a dramatization by John Raphael George Du Maurier's novel. A trial performance was given a short time ago in London, with Constance Collier in the leading role.

Other plays which Mr. Morosco will present include "The Cinderella Man," a comedy by Edward Childs Carpenter; "The Unchastened Woman," by Louis K. Anspacher, with Emily Stevens, H. Reeves Smith, Hassard Short, will be Mr. Morosco's first production of the season; "So Long Letty," a musical play by Oliver Morosco and Elmer Harris, with music by Earl Carroll; "Sadie Love," a comedy by Avery Hopwood; "The Song Bird," a four-act drama by the Hattons, and a new play in which Peggy O'Neill will be seen.

JERSEY CITY STOCK

JERSEY CITY (Special).—"Harvest Days" was presented by the Bergen Stock company at the Bergen Airplane Aug. 23-25, to packed houses and the best of satisfaction. Dan Malloy as Robert and Hazel Corlone as Sal were fine. Polly Holmes as the old housekeeper and Charles Reilly as Hez were good in the comedy. The other old favorites, James Marr, Herbert Kellers, Eugene La Rue, and Frances Meade were capital. A play without a name will be put on Aug. 26-28, and a cash prize of \$25 is offered by the management for the most appropriate name presented. Robert Benjamin is painting all the scenery here and Dan Malloy is the stage-manager.

WALTER C. SMITH.

ROBIN'S PLAYERS CLOSE

TORONTO (Special).—Robin's Players presented for their farewell week at the Royal Alexandra, Aug. 23-28, "So Much for So Much." Mr. Mack's play, although hardly every "pretty woman's story," as the posters read, is decidedly interesting. Aline McDermott as Mary Brennan was excellent, also Mr. Robins, Miss Campbell and others. Farewell speeches were in evidence. These clever players have established an enviable reputation in their ten weeks' season. Miss Laidlaw will be missed greatly for this charming little lady invested the roles entrusted her each week with a naturalness not easily surpassed.

GEORGE M. DANTREE.

NEW BURLESQUE CIRCUIT

A new burlesque circuit has been organized in New York to compete with the Columbia and American circuits. It is known as the Metropolitan Amusement Company, and its offices will be in New York. At present the circuit is made up of Daly's and the Union Square Theaters in New York, the National in Philadelphia, the Star in Scranton, and theaters in Washington, D. C., and Wilmington, Del.

MRS. PUTNAM'S STORY FOR STAGE

Oliver Morosco, through T. Daniel Fawley, has obtained the dramatic rights to Nina Wilcox Putnam's story, "The Impossible Boy," and will have a dramatization made at once in the hopes of finding a suitable vehicle for Peggy O'Neill. The principal character in the story is a gypsy "boy" who turns out to be a girl.

DORIS KEANE TO PLAY IN LONDON

Louis Nethersole has signed contracts for a London engagement for Doris Keane. She will appear at the Duke of York's Theater early in October in Edward Sheldon's "Romance."

MAUGHAM'S NEW PLAY

"Our Betters" has been selected as the title of the new play by W. Somerset Maugham, which the Charles Frohman Company will produce this Fall. The play was written under contract with the late Charles Frohman.

BIRTHS

A daughter was born Aug. 15 to Mr. and Mrs. Walden. Mr. Walden is the manager at Forrest Park, Little Rock, Ark. His wife is well known on the vaudeville stage as "Amina, the Spanish Violinist."

A son was born to Mr. and Mrs. Spottiswoode Aitken, on Aug. 12, at their home in Los Angeles, Cal.

DEATHS

Mrs. DOROTHY STONE TISON, wife of John H. Tison, of Riverside, Conn., died in the Greenwich Hospital on Aug. 25, following the birth of a child. She was twenty-four years old. Mrs. Tison, who was a daughter of James Davidson of 201 West 107th Street, went on the stage in 1907 and met Mr. Tison while playing in "The Mimic World" at the Casino. The couple were married in 1910. Besides her husband two children survive her.

DOUGLAS NOT COMING

English Actor, Who Survived the Arabic Disaster, Fears Submarines

Kenneth Douglas, who was a passenger on board the *Arabic*, has been released from his contract to play leading roles with Grace George in her repertoire of comedies at the Playhouse this season. Mr. Douglas cabled that when the steamship sank he was subjected to such physical hardships that he is averse to risking the possibility of their repetition.

Charles Cherry has been engaged to take Mr. Douglas's place. He will make his first appearance in Miss George's company as Sir Wilfred Cates-Darby in "The New York Idea" at the opening of the Playhouse season, Sept. 30.

DEATH OF JAMES CONNOR ROCHE

James Connor Roche, veteran actor, poet, and playwright, died on Aug. 24 at St. Vincent's Hospital. Mr. Roche, who was about seventy years of age, was a well-known figure thirty years ago, and was a member of that famous coterie of players and literary men that included Maurice Barrymore, Dion Boucicault, Edward Harrigan, Edwin Thorne, and John Boyle O'Reilly.

He was the author of twenty or more Irish plays, the best known of which was "Rory o' the Hills," in which he himself appeared. He was also a frequent contributor of verse to the magazines. Mr. Roche is survived by a daughter.

ENGAGES "THE BARGAIN" CAST

A. H. Woods has nearly completed the engagements for the cast of "The Bargain," a new play by Herman Scheffauer, which he will produce in New York in September. The play was presented in England last season under the name of "The New Skylock," with Louis Calvert in the leading role. Mr. Calvert will continue in the part in the American production. Others engaged include Josephine Victor, Forrest Winant, Dorothy Donnelly, Eugene O'Brien, and John Flood.

"HOUSE OF GLASS" TONIGHT

Cohan and Harris will open the Candler Theater to-night with the production of "The House of Glass," a new play by Max Martin. The cast includes Mary Ryan, Ada Gilman, Lila Rhodes, Frederick Burt, Harry C. Browne, Thomas Findlay, James C. Marlowe, and others.

"LAST LAUGH" IN PANTOMIME

Richard Ordynski, who staged the original production of "Sumurun," as well as the present vaudeville version, has acquired the European rights to "The Last Laugh." For its European presentation, the farce will be converted into a one-act pantomime.

"HIP" TO OPEN SOON

The Hippodrome is to open about Sept. 15, according to reports current on Broadway. Rehearsals of the new production are now in progress, under the direction of R. H. Burnside.

"MR. MYD'S MYSTERY" CLOSES

"Mr. Myd's Mystery" closed at the Comedy Theater last Saturday night, after fourteen consecutive performances. The theater will be closed for a short time, while Taylor Holmes rehearses a repertoire of new plays in which he will be presented by Joseph Brooks.

"PRINCESS PAT" TO OPEN SEPT. 27

John Cort's production of Henry Blossom and Victor Herbert's comic opera, "The Princess Pat," in which Eleanor Painter is the featured member, will begin its New York engagement on Monday night, Sept. 27.

"GIRL WHO SMILES" MOVES

"The Girl Who Smiles" moved last Monday from the Lyric to the Longacre Theater. The Longacre will hereafter be the permanent home of the Times Producing Company.

DEMPSTER REPLACES ESTABROOK

Robert Dempster has been engaged to take the place of Howard Estabrook in the chief role in "My Lady's Garter," which is to open at the Booth Theater Sept. 6.

NEW NAME FOR MISS JANIS'S PLAY

The title of Elsie Janis's new play has been changed from "The Missing Link" to "Miss Information." The out of town premiere will take place at Rochester on Labor Day.

SECOND CO. OF "BLUE PARADISE"

In view of the success of "The Blue Paradise" at the Casino Theater, a second company is being organized, which will present the operetta on tour. Edgar Acheson Ely has been engaged for a principal role.

BRATTLEBORO

BRATTLEBORO, Vt. (Special).—The dramatic season at the Auditorium opened with "A Fool There Was." The company was unusually competent. The management provided also adequate scenery and stage settings. Gury Brothers' Minstrels followed.

H. R. LAWRENCE.



THE FARMER GIRLS.

Irene (Left) and Constance (Panel Portrait) Are Making a Successful Tour of the Varieties.

NEW FILM COMPANIES

ALBANY, N. Y., Aug. 21.—The following newly organized amusement concerns filed certificates of incorporation with Secretary of State Hugo this week:

President Motion Picture Corporation, New York city. To manufacture motion picture films, reels and cinematograph machines. Capital, \$150,000. Directors, John J. Finn, Irene Kyle, John Nicholson, Hotel Gerard, New York city.

Burlesque Amusement Company, New York city. To operate theaters and music halls and provide for stage performances of all kinds, also circus enterprises. Capital, \$5,000. Directors, Abraham Allenberg, Emil Laski, Abraham L. Laski, 20 Nassau Street, New York city.

Popular Film Corporation, New York city. To conduct vaudeville and motion picture theaters. Capital, \$20,000. Directors, Lawrence S. Harris, Bertram M. Wolff, Edmund Levine, 71 West Eighty-eighth Street, New York city.

Film By-Products Corporation, New York city. Motion picture films, supplies, etc. Capital, \$30,000. Directors, Frank T. Coffin, Wallace A. Beatty, George F. Lewis, 121 St. Nicholas Avenue, New York city.

Lavinia Amusement Company, Brooklyn, N. Y. To conduct moving picture theaters. Capital, \$1,000. Directors, Harry R. Ackerman, John C. Ackerman, Lavinia Ackerman, 568 Pacific Street, Brooklyn, N. Y.

Ten Broeck Amusement Company, Medina, N. Y. Theatrical proprietors and managers, including motion picture enterprises. Capital, \$10,000. Directors, Carlotta L. Ten Broeck, William R. Ten Broeck, Wessel R. Ten Broeck, Kingston, N. Y.

Garner African Films Company, New York city. Theatrical and motion pictures, more especially to provide for the production of wild animal films. Capital, \$15,000. Directors, Carl E. Akeley, American Museum of Natural History, Raymond L. Ditmars, Zoological Park; Richard L. Garner, Hotel York, New York city.

Eskey Harris Feature Film Company, New York city. To engage in a general motion picture business. Capital, \$10,000. Directors, Samuel Kantrowich, Julius Harris, Joseph Harris, 110 West Fortieth Street, New York city.

Film Process Corporation, New York city. To manufacture and deal in motion picture films, machines, etc. Capital, \$100,000. Directors, Herbert F. Cuskey, Alice McCarron, Henry A. Eberhardt, 37 Liberty Street, New York city.

Eureka Leasing Corporation, Rochester, N. Y. Theatrical, vaudeville and motion pictures. Capital, \$5,000. Directors, Elmer J. Walters, Hugh Satterlee, Leon A. Plumb, Rochester, N. Y.

Philmont Epic Pictures, moving pictures, theatrical, \$100,000. S. D. Renley, P. K. Frowert, W. S. Shatterian, 27 William St. George W. Herlick.

MAX FIGMAN REAL HERO

Though he has often played a hero on the stage, it was not until recently that Max Figman, who is to be seen soon as Mackie Daw in the Wharton-Pathe production of "The New Adventures of J. Rufus Wallingford," had a chance to play it in real life. While sitting on the hotel piazza enjoying an after-dinner cigar, he heard cries of help coming from out in the lake. Hurrying to the water's edge he jumped in, and though it was pitch dark found two girls some distance from shore clinging to an overturned rowboat. With the assistance of another man he helped the girls ashore just in the nick of time, for the boat sank immediately afterwards.

OTTAWA, ONTARIO

OTTAWA (Special).—The Russell opened for the season Aug. 28 presenting "A Pair of Stars." The Dominion opened with high-class vaudeville Aug. 24, and Manager F. Clancy had a bill that pleased capacity houses. Monroe and Mack, Collins and Hart, W. Horvick on seahorse, "In the Grassy Camp," scored the greatest kind of hit. Others were Foster and Dog, Mr. and Mrs. Phillips, Cartmell and Harris, the Jacksons, and pictures.

The Francis, 24-25, "The Musical Stock Company" presented "The Union Men," also pictures to capacity business.

The Family, 24-26, "Neptune's Daughter" was the film feature to packed houses.

J. H. Della.

"THE BIRD" ON THE WING AGAIN

BATTLE CREEK (Special).—"The Bird of Paradise." Richard Walton Tully's love drama of Hawaii, opened its fifth season under the management of Oliver Morosco here at the Post Theatre last Thursday night, Aug. 26. Carlotta Monterey, the new leading woman, scored a personal triumph as Luana, and the whole cast was pronounced superior to that of past seasons. The receipts on the opening night were \$1,022.50. Indications are that the picturesque play will follow its pleasant custom of increasing receipts every season. Last year it averaged ten thousand dollars a week.

HARTFORD, CONN.

HARTFORD (Special).—"The Grand Theatre reopened last week with 'The Gay New Yorkers.' Moe Messing is manager again. Louis Thayer, of The Courant is press agent for the house. During the coming season change of programs will be made once each week instead of twice as was done last year.

SEYMOUR WEMYSS SMITH.

WATERBURY

WATERBURY, CONN. (Special).—S. J. Pott makes the announcement that he will soon commence the building of a new theater in this city on property recently purchased by him. Mr. Pott says "It will be a beautiful home of the most modern theater architecture and will seat 2,400."

C. F. CARROLL.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (Special).—With the theatrical season opening, the outlook is very uncertain in this vicinity. Business of all kinds has been sluggish, with some of the large manufacturing plants running half time. Conditions are not the best. Patronage for the picture houses has been fairly good all summer, with the places showing the big feature films getting the large end of the business. The Chatterbox will open early in September, under new management. Finn and Helman Company, of Chicago, retires, and the Central Booking Agency takes up the lease. Mr. Shapiro will be resident manager, the house will be redecorated, and much needed new dressing rooms installed. Charles Tackacs, manager of Chatterbox's for the last two years, has returned to Chicago. He will take over the management of one of the various F. and H. theaters.

The Maestric vaudeville house opened last week under management of Sam Harris, formerly manager of the Walker, at Champaign, Ill. The house has been redecorated, and new leather upholstered seats installed, and all together makes a handsome appearance. Sidney Harrison will be assistant manager, and S. Bonas, stage manager. "The Mystic Bird," Sari Sisters, Fred Sosman, Bertie Fowler, Louis London, Paul Conchas, and Bernice's Circus proved to be an entertaining bill for the initial week.

The Gaiety vaudeville house will show pictures this season. At the close of last season pictures were tried, and proved such a success that the change was decided on. Messrs. Watts and Thornton are managers. Good music is one of the features of this house and is highly appreciated.

Stock burlesque at the Empire, with John Burke as producer. Mutual pictures are also shown. Business only fair.

The Charlie Chaplin craze is still on here. We see him on the street advertising the houses showing the pictures, and at most of the picture houses. A let-up is looked for in the near future, as the people are tiring of the films of that sort.

Business at the Princess and Grand, both showing Paramount pictures, is very good. The Lyric has feature films.

Pictures at the Gaiety, Vaudeville, Capital, Amuse U. Circle, Savoy, Royal, Vogue, Empress, Pekin and Casino.

Barnum and Bailey Circus will exhibit here Sept. 6. This is the only circus booked for this year, and tremendous business is waiting for them.

The "Illinois State Fair" will be held this year from Sept. 17 to 25. The Worthman Carnival Company will furnish the midway attractions this year.

Will D. Cherry, of this city, well-known as a producer of sacred operas and pageants, has been selected to produce the great historic pageant of the women's section of the Navy League, to be given in Washington this Fall. More than five thousand people will take part.

ELMER L. TOMPKINS.

FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—Once more this city will be included in the bookings of road shows and after a long time the theater-going public will be able to see the "legitimate" without going out of town. The Academy of Music has been leased by J. M. Welch, of Cohan and Harris, New York, who needs no introduction to the city, being a local boy himself, and P. F. Shea, of New York. The policy of the house will be road shows entirely, many of the best of which have already been booked for early dates. The local manager is James R. Sheehan. The theater has been renovated throughout, with new carpets in the front of the house and draperies for the boxes. The scenery, also, has been touched up by the Lee Lash Studio of New York. The employees of the theater, under the new management, will be nearly all local people. Robert Cusick is the stage manager.

Under the new management this popular playhouse opened the season of 1915-16, Aug. 23, 25. The "American Belles" company was the attraction, with Lillian Smalley, Bease Rosa, Sam Bennett, Walter J. Parker, G. Clayton Frye, Anna Ford, and Winifrede La France in the musical comedy burlesque, "Improving Nature." A very good company, and a good chorus that could sing. Large attendance.

"Twin Beds" Aug. 27, 28. Lincoln Park Theater: Week Aug. 23-28 the J. W. Gorman company presented a new farce by Matthew G. O'Brien, entitled "Too many Darlings," with Joe Madden and Katherine Nugent in the leading roles. Gorham and Phillips and Jack Dempsey scored. Miss Florence Ackley closed her special engagement Aug. 21 with the company, well presented and staged, good attendance.

Manager Rosa is presenting interesting and well-selected photoplays at the Bijou in connection with vaudeville. The big feature last week was Mary Pickford in the picture, "The Dawn of a Tomorrow." Frank Bush scored his with his offering. Harry Brooks and company in a well-presented dramatic sketch made good. Payne and London, Harry and Anne Seymour, Lawton, and "The Romance of Elaine" to large attendance. The Palace and Plaza theaters are showing pictures.

Savoy: This theater will open for the season Aug. 30 with "The Birth of a Nation" as the attraction. The policy following the appearance of the picture will be either straight vaudeville or vaudeville with feature pictures, as was in effect last year.

Gertrude Dion Magill and M. E. Ryan closed their summer cottage at Island Park, R. I., Aug. 22, and left for New York.

W. F. GEE.

ROSE STAHL IN BENEFIT

UTICA (Special).—On Aug. 24 an entertainment was given at the Cohasset Hotel, Fourth Lake, Fulton Chain, N. Y., for the benefit of the French Ambulance Fund. About three hundred society people were present and a good sum was realized. Rose Stahl, who spends her summers at her camp on Big Island, appeared in tableaux, and also gave a recitation. Madame Barre, the French soprano, contributed several musical numbers.

ARTHUR L. WILCOX.

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PROVIDENCE, R. I.

PROVIDENCE (Special).—Bijou, Strand, Nickel, Casino, Gaiety, Royal, and Auburn to good business with the best in pictures. The Union had good business with vaudeville and pictures. At the Emery, Hugh Norton and company headed the bill week Aug. 23-28. Others were Cole and Dehaney, John Neff, Marguerite Ford, Lawton, Frank Hush, and pictures. S. R. O. At the Scenic Temple, vaudeville and pictures to fair business. Forest Casino, at Rocky Point, continues to good business with excellent vaudeville and good pictures. Things are humming at Crescent Park.

Colonial: "The Military Maids" presented week Aug. 23-28. "The Rival Grocers," a two-act burlesque, with Lydia Jospy, Blanche Baird, and Gladys Sears as principals. Several turns of vaudeville were offered between the acts. Aug. 25 was observed as "Suffrage Day," in order to give the members of the Rhode Island Suffrage League, which attended one of the performances, an opportunity to meet three stage advocates of woman suffrage in the persons of the Misses Jospy, Baird, and Sears. S. R. O. Week Aug. 30-Sept. 4. "Puss Puss."

The New Empire: This house (formerly the Westminster) opened its doors Aug. 26 under the management of Keith's. The policy of the house is "particular photoplays for particular people." Popular prices prevail. Good business.

Providence Opera House: "The Birth of a Nation," which opened here Aug. 16, remained a second week and in all probability will remain a third. The attraction drew capacity houses the first week so Colonel Wendelschefer decided to run it another week on account of the large demand for seats.

The Globe (formerly Bullock's Theater) opened under new management Aug. 28 with continuous performances of musical comedy and motion pictures. The musical comedy is headed by Tom Thomas, supported by an all-star cast of artists. The company is called the Thomas Musical Comedy company. Mr. Thomas put on the first act at Keith's in Providence at the opening of the house in May, 1888. Later he managed Lothrop's Opera House, now the Nickel. He was well known here with Rice and Barton's Rose Hill English Folly company, and his last engagement here was three years ago when he was principal comedian at the Scenic.

REYNOLD A. GRAMMER.

CINCINNATI, O.

CINCINNATI (Special).—It is only the burlesque theaters here that are making an early opening this season. The second week of the burlesque year began Aug. 23 at People's. Tony Kennedy was featured as the star, and the company is called "The Fads and Follies" company. The Olympic began its season the same day, with Harry Stepp in "Cohen in Chinatown." People's and Olympic will be the only two burlesque houses running this season.

It is significant that the Grand will not open its doors until Sept. 20, when "Watch Your Step" comes to this house. This theater generally starts the season the last week in August.

Lyman Howe's Travel Pictures are an annual institution at the Lyric, and they open for a two-week season Sept. 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

"The Law of the Land" begins the regular season Sept. 19. Summer vaudeville is still drawing crowds to Chester Park. For week of Aug. 22 the bill was headlined by Kathleen Miller and the Callahan Brothers, playing a return engagement. Milan Duo Welch and Welch, Wolfe and Brady, and other acts were seen.

The excessive rains and cold weather of the past week played havoc with business at the parks and they established a precedent when the Zoo Gardens were compelled to close entirely for one night on account of no business at all and this in face of the fact that the Zoo Gardens were offering the best attractions of the summer. Colburn's Players and Wornwood's Dog and Monkey Circus. The Colburn Players opened their second week, Aug. 22, presenting "The Yellow Jacket," "The Imaginary Sick Man," and "Midsummer Night's Dream."

The Annual Harvest Home is being held at Coney Island preparatory to the closing of the season on Labor Day.

All the picture houses are doing big business. JOHN REDHEAD FROOME, JR.

CHIHUAHUA, MEXICO

CHIHUAHUA, MEX. (Special).—A combination of theatrical impresarios has been formed which will dominate the "legitimate" theatrical business of Northern Mexico. The legitimate in this enterprise is Don Ricardo de la Vega, one of Mexico's oldest and most successful managers. Besides de la Vega, the combine includes: The Perches Brothers, concessionaries of the Teatro Centenario, of this city; Manuel Sanabria, who controls a circuit of open-air and tent theaters throughout this territory; S. Lacoma, proprietor of the Juarez Opera House; and Hilario Altamirano, manager of the largest dramatic company to present on tour in this territory. The "trust" will control the "legitimate" houses of Chihuahua, Ciudad Juarez, Hidalgo del Paraiso, and Torreon. At present the plans include these cities, but it is expected that they will be broadened, political conditions allowing. To include Zacatecas and Durango and possibly Monterrey. Under the plans formulated the Ricardo de la Vega Musical Stock company, which has had a very successful season at the Centenario in this city, will go to Juarez and possibly later to El Paso, Texas. The Hilario Altamirano company, which has been playing in Durango, will occupy the Centenario, beginning with the night of Thursday, Aug. 26. At the Teatro Acuna, in Piedras Negras, Coahuila, a musical stock company headed by Maria Mendez and Luis G. Astudillo, has just completed a successful season.

The musical stock company headed by Concha Bustamante, which has been playing in Durango and which was to have occupied the Teatro de los Heroes, in this city, has been unable to fill its engagement because of the interrupted railway communications.

HARRY B. OTT.

VINITA, OKLA.

VINITA, OKLA. (Special).—Chris Smith, manager of the Wand Theater here, was married recently and will be away a short time on his wedding trip. Mr. King, from Muskogee, will have charge in his absence. The Grand continue to do a fine business with crowded houses. Fifteen theatrical companies have been booked for the coming season.

Sells-Floto-Buffalo Bill Circus visited Vinita on Aug. 29. It was the only circus here this season.

H. R. WARNER.

Stafford Pemberton has been engaged for "Town Topics."

Fiske O'Hara

Management AUGUSTUS PITOU, Jr.

CHARLES WALDRON

in "DADDY LONG-LEGS"

MABEL BERT

in "DADDY LONG-LEGS"

DIRECTION

HENRY MILLER

MRS. JACQUES MARTIN

RE-ENGAGED

"DADDY LONG-LEGS"

Management Henry Miller

MARY RYAN

in "ON TRIAL"

Management Cohan & Harris

HUGH CAMERON

In "A FULL HOUSE"

Management H. H. FRAZEE

Longacre Theatre

ELIZABETH NELSON

In "A FULL HOUSE"

Direction H. H. FRAZEE

CHARLES DARRAH

In "ON TRIAL"

Mgt. Cohan & Harris

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MAXINE ELLIOTT THEATER

AUSTRALIA

"Potaah and Perlmutter" Is a Hit.—Muriel Starr Continues Popular

SYDNEY, AUSTRALIA, July 16 (Special).—The Williamson firm has scored an instantaneous success with "Potaah and Perlmutter" at the Theater Royal, Melbourne. The comedy opened to a brilliant house on Saturday last. There are several new American artists concerned in the production, which was under George Harman's direction, with the assistance of Maurice Dudley as stage manager. Sydney will be visited by the company after this season.

Hugh D. McIntosh presented a capital bill this week at the Sydney Tivoli, including General Pismo's sharpshooting turn, the Handel Jackson Concert Party, Estelle Rose, and two balancing turns by the Baiter Brothers and another pair, "Jimmy" Britt tells a graphic account of his fight with "The Kid." His actions all through savor of a boxer, and any one that did not know he had donned the gloves as a professional could tell it from his turn on the stage.

Alsace and Lorraine, a genuinely refined musical act is well mounted and is appreciated by the large audiences at Brennan's National Amphitheater. John Ernie, comedian with "hairs" Kip and Kip, jugglers, Herbert Brooks, billed as "The Million-Dollar Mystery," Ray De Vere, balladist, and Tom Armstrong, who now has a new partner in "Mabs Howarth" all score well.

The Gilbert and Sullivan Opera company are still doing huge business at the Theater Royal, Brisbane.

Produced by Charles Wenman, with Dick Shortland as his assistant, "The Marriage Market" has been well patronized during its short run so far at Her Majesty's, Sydney. The production is excellently mounted, and deserves credit. There is a long and well balanced cast, and the show which was not favorably commented upon before its arrival here, looks like a huge success.

Graham Moffatt and his Scottish players are at present doing an engagement of a few nights in Newcastle, prior to their departure on Thursday next for New Zealand. Their stay in Sydney was a grand profit to the author and to the promoter, E. J. Carroll, as the business all through was exceedingly heavy.

George Willoughby, after leaving the Adelphi, has now started another company. This time it is similar to his old combination, farce-comedy. The company comprises, besides G. W. himself, Tom Canning, Harry Halley, Florence Fanning, Shirley Hussey, and about seven other artists of good caliber. The opening production is to be "The Wrong Mr. Wright," with George the business manager for this new company. Willoughby in the name part. Mr. Knight is which will appear at the Little.

The Adelphi Theater has ceased to do Saturday matinees, now that George Marlow has taken over the lease of the theater. "A Girl's Good Luck" was the last production to attract good business. Mr. Marlow always does everything to the finish, and scenic effects are one of his specialties. Mrs. Marlow (Miss Ethel Buck-

ley), ably assists her husband, in this department as well as playing all the soubrette roles with great effect.

Bert Bailey's dramatic company finished their several times extended season at the Royal, Sydney, during the week, and were to play at three country towns prior to their Melbourne season which commences on Saturday next. Beaumont Smith and Leslie Hoskins have now taken over the Royal for a season extending over nine weeks, and will inaugurate same with a revival of "The Glad Eye," which proved such a furore in New Zealand. The company toured twice right through the two islands with the same piece, no change. The ever welcome "Seven Little Australians" will also be revived for Saturday afternoon matinees during this company's stay here.

Muriel Starr will once again change the bill on Saturday night, contrary to the original intended arrangements. This time "Sunday" will be revived, and it will enable this talented American actress to be seen in an entirely new role. The production will prove of much interest to Miss Starr's admirers, as she will be compared to Minnie Tittel Bruce, another American actress here six years ago, who made much of the same part.

Messrs. J. and N. Tait are finishing their season with the Belgian Band on Saturday next after three weeks' good business. The proceeds of this tour are to be handed to the Combined Belgian Relief and Australian Wounded Soldiers' funds. Mlle. Viceroy, Albert Goossens, Henri Penn (the soloists), will continue with them during the tour. Louise Mack, the well known authoress and press writer, will also commence her tour at the Repertory Theatre in an entertainment entitled "Midst Shot Shell and Shrapnel" being her experiences during her recent tour through Belgium and Germany.

Edward Branscombe's Dandies (five companies) are still touring the States here and the suburbs with continued success.

The Royal Strollers opened on Saturday last to a "capacity house." The entertainment was received most cordially by both the press and public, and the latter have been extending their patronage liberally ever since. The chief Stroller is Sydney James, an English artist of great repute. Cyril Northcote is the stage manager and the show is under the direction of Messrs. J. & N. Tait, with the energetic young E. J. Gravestock in the front of the house. This latter young manager has varied to his valuable experience in the business, although he is only 27 years old.

Waddington's pictures are making a bold bid this week, with a locally produced film entitled "Within Our Gates" and "Decide That Won Gallipoli." The pieces were produced under the direction of the Williamson firm, and are being extensively patronized. Both are excellent productions, as far as film work is concerned. Mr. Waddington is at present building two more picture theatres to be opened shortly within three minutes of the heart of the city.

WILMINGTON, DEL.

WILMINGTON, DEL. (Special).—The Wilmington Theater season opened on Saturday afternoon, Aug. 28, when the Playhouse, William A. Brady lessee, reopened its doors after being closed all of this summer and the latter part of last season. The opening show was "When Dreams Come True," Manager Louis Altema, of the Playhouse, was in New York the early part of the week, and with Mr. Brady made some extra fine bookings for this theater. Although the list is not complete, the following shows have already been booked: "Diamond Goods" on Sept. 1, 2, and 3; "The Only Girl," May Robson, "Pair of Sixes," "Ruggles of Red Gap," Grace George, "Bringing Up Father," Kirke Brown, "It Pays to Advertise," "High Jinks," "Under Cover," San Carlo Opera company, Frances Starr, Philadelphia Orchestra, "Sinners," "Peck's Bad Boy," "A Full House," "Howe's Pictures," Ruth St. Denis, Louis Mann, Nat Goodwin, "Omar, the Tentmaker," "Experience," Al G. Field's Minstrels, "Uncle Tom's Cabin," Thurston, "The Henrietta," "Bohemian Girl," "On Trial," and "Twin Beds."

The vaudeville season opens on Labor Day, Sept. 6, at which time the Garrick Theater, under the personal supervision of the owner, William L. Dockstader, reopens its doors. Mr. Dockstader says that he believes this season is going to be the banner year in vaudeville.

During the time that the show houses were closed the Wilmington public turned their attention to the local moving picture houses, and because of the rush the various managers tried to obtain the very best pictures that could be available. The Majestic, Victoria, Savoy, Lyric, Pickwick, and the other smaller houses gave a number of the best releases that the city has for some time seen, and intend to keep up the good work.

Operations have already been started on the tearing down of the Clayton House property for the building of the new "Queen" Theater. The building will be one of the finest of its kind in this part of the country as the owners, the Wilmington Amusement Company, have planned it after the leading theaters in New York and Philadelphia.

SAMUEL M. HACHIN.

SEATTLE

SEATTLE (Special).—At the Moore "Dancing Around" amused and entertained audiences averaging good business. In the city was a good representation of beauty and talent. Al. Johnson scored with his witclissims and comedian work.

Metropolitan: Dark. At the New Pentagon "The Haberdashery" and vaudeville Aug. 15-21. Good business prevailed. Empress: Yuma and vaudeville. Lois: Webster's Juvenile Minstrels and vaudeville. Motion pictures at the Alhambra, Alaska, Class A, Clemmer, Colonial Grand, Liberty, and Mission.

MUNCIE, IND.

MUNCIE, IND. (Special).—Wysor-Grand, George Chellis, manager, Aug. 25: Kelly and Damsel's "Cabaret Girls." Columbia, Ray Andrews, manager: Feature pictures.

Week Aug. 22: A. B. Miller's Greater Shows, festival and Mardi Gras.

Mrs. EMMA L. McKIMMET.

WILLIMANTIC, CONN.

WILLIMANTIC (Special).—Loomer Opera House will open Sept. 1 with Paramount pictures, under management of D. J. Casse, of New York city. The house will be renovated and road attractions secured as soon as possible.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ANGELIN, Margaret: Berkeley, Cal., Aug. 12—Indef.
 BIRD of Paradise (Oliver Morosco): Toronto—30-Sept. 4, Detroit 6-11, Cleveland 13-18.
 BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—Indef.
 BROTHER BILL (B. Iden Payne): Atlantic City, N. J., 30-Sept. 4.
 CALLING of Dan Matthews (Gaskill and MacVitty): Baldwin, Wis., 1. River Falls 2. Ellsworth 3. Stillwater, Minn., 4. Jamestown, N. D., 6. Mandan 7. Dickinson 8. Glendive, Mont., 9. Miles City 10. Billings 11. Big Timber 12. Bozeman 13. Great Falls 14.
 COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—Indef.
 DUKE of Killcrankie (Chas. Frohman Corporation): N.Y. (1. 6—Indef.)
 EXPERIENCE (Wm. Elliott): Boston Aug. 28—Indef.
 HE Comes Up Smiling (A. H. Woods): Chgo. 5—Indef.
 HOLOGE, William (Les Shubert): N.Y.C. Aug. 30—Indef.
 HOUSE of Glass (Cohan and Harris): N.Y.C. 1—Indef.
 ILLINGTON, Margaret (Selwyn and Co.): Chgo. Aug. 8—Indef.
 IRVING Place Theater: N.Y.C. 1—Indef.
 IRWIN, May (Kurt Eisele): N.Y.C. Aug. 23—Indef.
 IT Pays to Advertise (Cohan and Harris): Chgo. 2—Indef.
 JUST Outside the Door (Henry Miller and Klaw and Erlanger): N.Y.C. Aug. 30—Indef.
 KICK in (A. H. Woods): Chgo. Aug. 10—Indef.
 LAST Laugh (Messrs. Shubert): N.Y.C. July 29—Indef.
 LAW of the Land (Wm. A. Brady): Rochester, N. Y., 2.
 MANN, Louis (Messrs. Shubert): N.Y.C. April 5-Sept. 4, Pittsburgh 6-11.
 MAUDE, Cyril (Chas. Frohman Corporation): N.Y.C. 13—Indef.
 MY Lady's Garter (Messrs. Shubert): N.Y.C. 6—Indef.
 O'HARA, Fiske (Augustus Pitou, Jr.): Minneapolis 29-Sept. 4.
 OMAR, the Tentmaker (Tully and Buckland): San Bernardino, Cal., 1. Santa Ana 2. San Diego 3. 4. Los Angeles 5-11. Phoenix, Ariz., 13. Tucson 14. El Paso 15. 16.
 PAIR of Sixes (H. H. France): Marquette, Mich., 1. Ashland, Wis., 2. Duluth, Minn., 3. 4. Winnetka, Can. 6-11.
 PAIR of Sixes (H. H. France): Phila. 6—Indef.
 PEG o' My Heart (Co. 1: Oliver Morosco): Newark, N. J., 6-11. Bklyn. 13-18.
 PEG o' My Heart (Co. 2: Oliver Morosco): Worcester, Mass., 6-8. Portland, Me., 9-11. Lewiston 13. Rockland 15.
 POLYTANNA (Klaw and Erlanger and Geo. C. Tyler): Chgo. Aug. 30—Indef.
 POTASH and Perlmutter (A. H. Woods): Newport News, Va., 1. Norfolk 2-4. Richmond 6-8. Lynchburg 9. Roanoke 10. Bluefield, W. Va., 11.
 POTASH and Perlmutter (A. H. Woods): Frisco 30-Sept. 11. Hollister 13. Salinas 14. San Luis Obispo 15.
 ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17—Indef.
 ROYAL Slave (Geo. H. Bubb): Lexington, Ill., 1. Monticello 2. Fairbury 3. Rutland 4. Spring Valley 5. Henry 6. Sheffield 7. SEE My Lawyer (A. H. Woods): N.Y.C. 2—Indef.
 SHER in Askin (Ned Wayburn): Bklyn. 6-11.
 SHERIFF of the Hills (Gaskill and MacVitty): Morrison, Ill., 2. 3. Genoa 4. Kenosha, Wis., 5. Beloit 6. Janesville 7. Mt. Horeb 8. Richland Center 10. Hoscote 11. Waukesha 12. Postville 14. Cassin 15.
 STEPHEN of the Hills (Gaskill and MacVitty): Harvard, Ill., 1. 2. Whitecourt, Wis., 3. Waukesha 4. 5. Kenosha 6. 7. Cassin 8. 9. Janesville 10. Beloit 11. Beloit 12. Beloit 13. Beloit 14. Beloit 15. Beloit 16. Beloit 17. Beloit 18. Beloit 19. Beloit 20. Beloit 21. Beloit 22. Beloit 23. Beloit 24. Beloit 25. Beloit 26. Beloit 27. Beloit 28. Beloit 29. Beloit 30. Beloit 31. Beloit 32. Beloit 33. Beloit 34. Beloit 35. Beloit 36. Beloit 37. Beloit 38. Beloit 39. Beloit 40. Beloit 41. Beloit 42. Beloit 43. Beloit 44. Beloit 45. Beloit 46. Beloit 47. Beloit 48. Beloit 49. Beloit 50. Beloit 51. Beloit 52. Beloit 53. Beloit 54. Beloit 55. Beloit 56. Beloit 57. Beloit 58. Beloit 59. Beloit 60. Beloit 61. Beloit 62. Beloit 63. Beloit 64. Beloit 65. Beloit 66. Beloit 67. Beloit 68. Beloit 69. Beloit 70. Beloit 71. Beloit 72. Beloit 73. Beloit 74. Beloit 75. Beloit 76. Beloit 77. Beloit 78. Beloit 79. Beloit 80. Beloit 81. Beloit 82. Beloit 83. Beloit 84. Beloit 85. Beloit 86. Beloit 87. 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TRAIL of the Lonesome Pine (Gaskill and MacVitty): Michigan City, Ind., 4. Gary 5. Kenosha, Wis., 6. Waukesha 7. Sheboygan 8. Clinton 9. Neenah 10. Grand Rapids 11. Appleton 12. New London 13. Green Bay 14. Antigo 15.
 TRILBY (Joseph Brooks): Atlantic City, N. J., 30-Sept. 4. Toronto 6-11.
 TWIN Beds (Selwyn and Co.): Boston Aug. 30—Indef.
 UNCLE Tom's Cabin (Wm. A. Kibbler): Wooster, O., 1. Painesville 2. Ashtabula 3. Erie, Pa., 4. Salamanca, N. Y., 6. Bradford, Pa., 7. 8. Olean, N. Y., 9. Kane, Pa., 10. Ridgeway 11. Du Bois 13. Clearfield 14. Huntingdon 15.
 UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12—Indef.
 WHITESIDE, Walker (John Cort): Buffalo 30-Sept. 4.
 YOUNG America (Cohan and Harris): N.Y.C. Aug. 28—Indef.

PERMANENT STOCK

AKRON, O.: Colonial.
 ALLENTOWN, Pa.: Central Park.
 ALTONA, Pa.: Park.
 ANTIABULA, O.: Majestic.
 BALTIMORE: Auditorium.
 BOSTON: Majestic.
 BRIDGEPORT, Conn.: Lyric.
 BROCKTON, Mass.: Mayflower Grove.
 CLEVELAND: Colonial.
 COLORADO Springs, Colo.: Opera House.
 COLUMBUS, O.: Olentangy Park.
 DENVER: Denham.
 DENVER: Elitch Gardens.
 DENVER: Lakeside.
 DETROIT: Garrick.
 DES MOINES, Ia.: Princess.
 ELMIRA, N. Y.: Mozart.
 ELMIRA, N. Y.: Roric's.
 FITCHBURG, Mass.: Whalom Park.
 FT. WAYNE, Ind.: Temple.
 GLOUCESTER, Mass.: Gloucester.
 HAMILTON, Ont., Can.: Temple.
 HARTFORD, Conn.: Poli's.
 JACKSONVILLE, Fla.: Orpheum.
 KANSAS CITY, Mo.: Garden.
 KANSAS CITY, Mo.: Auditorium.
 LINCOLN, Neb.: Oliver.
 LONG BEACH, Cal.: Bentley Grand.
 LOS ANGELES: Burbank.
 MANASSA, Va.: Casino.
 MINNEAPOLIS: Shubert.
 MONTREAL: His Majesty's.
 NEW YORK CITY: Lexington Theater.
 NEW YORK CITY: Bronx.
 OAKLAND, Cal.: Orpheum.
 OAKLAND, Cal.: Pantages.
 OMAHA: Brandeis.
 PITTSFIELD, Mass.: Colonial.
 PORTLAND, Me.: Cape.
 PORTLAND, Me.: Keith's.
 PROY, R.: Keith's.
 QUINCY, Ill.: Orpheum.
 SAGINAW, Mich.: Jefferson.
 SAN FRANCISCO: Alcazar.
 SAN FRANCISCO: Post.
 SCRANTON, Pa.: Poli's.
 SOMMERVILLE, Mass.: Somerville.
 SPRINGFIELD, Mass.: Court Square.
 STAMFORD, Conn.: Stamford.
 ST. JOSEPH, Mo.: Airdome.
 ST. LOUIS: Mannion's.
 ST. LOUIS: Park.
 ST. PAUL: Shubert.
 TAMPA, Fla.: Tampa.
 TORONTO: Royal Alexandra.
 UNION HILL, N. J.: Hudson.
 UTICA, N. Y.: Majestic.
 WACO, Tex.: Orpheum.
 WASHINGTON, D.C.: Poli's.
 WHEELING, W. Va.: Victoria.
 WINNIPEG, Can.: Dominion.
 YOUNGSTOWN, O.: Park.

TRAVELING STOCK

ANGELL: Newport, Vt., 30-Sept. 4.
 RYERS, Fred.: Plattville, Wis., 30-Sept. 4. Westfield 6-11. Stanley 13-18.
 COMPTON-Pilch: Hillsboro, Wis., 30-Sept. 4.
 CORNELL-Price Players: Rochester, Ind., 30-Sept. 4. Flora 6-11. Marion 13-18.
 GINTMAN Dramatic: Harlan, O., 30-Sept. 4.
 GRAHAM: Andes, N. Y., 30-Sept. 4.
 LEONARD Players: Denver, Mo., 30-Sept. 4.
 MADERIA, Florence: Hanover, Pa., 30-Sept. 4.
 MANNING, Frank: Onago, Kan., 30-Sept. 4.
 NATIONAL: Minonah, Ill., 30-Sept. 4.
 PHILLIPS, Shaw: Chgo. Aug. 1-Sept. 4.
 PRICE Popular Players: Salem, N. Y., 30-Sept. 4.

OPERA AND MUSIC

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—Indef.
 BRINGING Up Father (Co. 1): Chas. Yale: Atlantic City, N.J. 5-11. Newark 13-18.
 BRINGING Up Father (Co. 2): Chas. Foreman: Bridgeport.

Conn., 6-8. Middletown 9. Winsted 10. Stamford 11. Freehold, N.J. 13. Perth Amboy 14. Plainfield 15.
 BRINGING Up Father (Co. 3): Griff Williams: Keyport, N.J., 1. Red Bank 2. Easton, Pa. 3. South Bethlehem 4. Williamsport 5. Lock Haven 7. Canton 8. Sunbury 9.
 ELTINGE, Julian (A. H. Woods): N.Y.C. Aug. 27—Indef.
 GIRL from Utah (Chas. Frohman Corporation): Atlantic City, N. J., 30-Sept. 4. Boston 6-18.
 GIRL Who Smiles (Times Producing Co.): N.Y.C. Aug. 9—Indef.
 HANDS Up (Messrs. Shubert): N.Y.C. July 22-Sept. 4.
 LILAC Domino (Adress Dippel): Washington 6-11.
 MOLLY and I (Jones, Lipnik and Schaeffer): Chgo. Aug. 27—Indef.
 MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 16—Indef.
 MUTT and Jeff in College (Co. 1: Joe Pettengill): Haverstraw, N. Y., 4. Newburgh 6. Kingston 7. Hudson 8. Mechanicsville 9. Troy 10. 11. Schenectady 13. Albany 14. 15.
 MUTT and Jeff in College (Co. 2: Chas. Williams): Norfolk, Va., Suffolk 2. Lynchburg 4. Roanoke 6. Danville 7. Winston-Salem, N. C., 8. Salisbury 9. Greensboro 10. Durham 11. Rocky Mount 13. Raleigh 14. Fayetteville 15.
 MUTT and Jeff in College (Co. 3: Harry Hill): Honesdale, Pa., 14. Scranton 15. 16. Wilkes-Barre 17. 18.
 NOBODY Home (F. Ray Comstock): Boston Aug. 23—Indef.
 ONLY Girl (Joe Weber): Chgo. Aug. 29—Indef.
 OLD Children (Oliver Morosco): N.Y.C. 10—Indef.
 PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 29—Indef.
 PRINCE of To-Night (Le Comte and Fleisher): Northfield, Minn., 1. Austin 2. 3. Osgood, Ia., 4. Albert Lea, Minn., 5. Mason City, Ia., 6.
 PRINCESS Pat (John Cort): Atlantic City, N. J., 30-Sept. 4. Phila. 6—Indef.
 SANTILEY, Joseph: St. Louis 12-18.
 SARI (Henry W. Savage): Chgo. Aug. 22-Sept. 4. Peoria 5. 6. Galesburg 7. Rock Island 8. Clinton, Ia., 9. Cedar Rapids 10. 11. Davenport 12. 13. Muscatine 14. Bloomington 15. 16.
 WATCO Your Step (Chas. Dillingham): Chgo. 5—Indef.
 WHEN Dreams Come True: Raleigh, N. C., 1. Durham 2. Greensboro 3. Winston-Salem 4. Charlotte 5. Columbia, S. C., 6. Augusta, Ga., 8. Macon 9. Atlanta 10. 11. Anniston, Ala., 13. Selma 14. Montgomery 15.
 WILSON, Al. H. (Sidney R. Ellis): Reading, Pa., 2. Lebanon 3. Lewistown 4. Altoona 6. Tyrone 7. Butler 8. Beaver Falls 9. Steubenville, O., 10. Zanesville 11. Coshocton 13. Kenton 14. Leipsic 15.
 ZIEGFELD's Follies of 1915 (Florence Ziegfeld): N.Y.C. June 21-Sept. 18.

MINSTRELS

DUMONT'S: Phila. Aug. 28—Indef.
 FIELD, Al. G.: Columbus 30-Sept. 4. Louisville, Ky., 6. 7. Lexington 8. Chattanooga, Tenn., 9. Knoxville 10. Asheville, N. C., 11.
 O'BRIEN, Nell (O. F. Hodge): Oneonta, N. Y., 1. Binghamton 2. Elmira 3. Niagara Falls 4. Buffalo 6-8. Bradford, Pa., 9. Sharon 10. Steubenville 11. Wheeling, W. Va., 13. Johnstown, Pa., 14. Cumberland, Md., 15.

CIRCUS

BARNES, Al. G.: Grants Pass, Ore., 1. Medford 2. Montague, Cal., 3. Klamath Falls, Ore., 4.
 BARNUM and Bailey: Aurora, Ill., 1. Kewanee 2. Galesburg 3. Macomb 4.
 HAGENBECK-Wallace: Sullivan, Ind., 1. Hoopston, Ill., 2. Muncie 3. Attica, Ind., 4.
 JONES Brothers: Robinson, Ill., 1. Laurenceville 2. Mt. Carmel 3.
 RINGLING Brothers: Spring Valley, Minn., 1. Nelsin, Ia., 2. Puyallup 3. Anamosa 4.

MISCELLANEOUS

HOWE, Lyman H.: Phila. Aug. 23-Sept. 4.
 LUTCE 17. Thomas Elmore: Chgo. 13-17.
 SOUTHA'S Band: Willow Grove, Pa., Aug. 15-Sept. 12. Pittsburgh 13-18.
 THURSTON, The Magician (Jack Jones): Jersey City, N. J., 6-11. Altoona 13-15.

MARTHA HEDMAN

In "THE BOOMERANG" Management David Belasco Belasco Theatre

ALICE DOVEY

IN "HANDS UP"

VIVIENNE SEGAL



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



"Sumurun" Continues—Belle Baker Returns—Early Season Events

UPON again viewing Gertrude Hoffmann's production of the "Sumurun" several times, we are surer than ever that vaudeville has touched its highest pinnacle with the Reinhardt dream play.

"Sumurun" Again

This super-colored visualization of a page from the Thousand and One Arabian Nights is, as we remarked last week, splendidly produced, from an artistic and imaginative standpoint, and very well acted as a whole. It is well enough done to make you forget the patter, the songs, the conventionalities of vaudeville—even the unreality of the fantastic tragedy itself. "Sumurun" grips your imagination with its fanciful coloring, its music, its swift action.

There is now more seductiveness, more dramatic shading, in Miss Hoffmann's depiction of the Slave of Fatal Enchantment. It is a performance that will cling in your gallery of stage memories. Richard Ordynski's hapless hunchback clown is a realistic figure of tragedy. All in all, "Sumurun" is as well done as is possible in a land where the only pantomime is the pantomime of the photoplay studio.

The method—commented upon last week—of flashing the story of the mimodrama between scenes upon the curtain was happily discarded last week. An Arabian appearing announcer related the bits of the story before each scene, salaamed and departed. He did it excellently, but, unfortunately, his descriptions weren't as well worded as were the stereopticon slide explanation utilized before. This could easily be remedied. It was found necessary to shorten the running, too.

Vaudeville Audiences—And Others

The success of "Sumurun" is an answer, to vaudeville doubters. "It's too serious for vaudeville," "Variety audiences won't 'get' it," and kindred remarks have been made so long that some people believe them. Vaudeville audiences, we are told by a curious stretch of reasoning, creep from somewhere mysteriously past the legitimate theaters en route to the variety houses, and then slip silently back to their secret haunts. A vaudeville patron, it seems, is a distinct species of theatergoer. The whole theory is, of course, absurd.

Vaudeville audiences will accept and understand the best—when they can get it. Just now the serious danger is that the players with ability and imagination get too little encouragement—not from theatergoers, but from theatrical underlings, who lack ideas as well as comprehension.

Belle Baker's Songs

Belle Baker presented her usual Irving Berlin-ish repertoire at the Palace. She started with "In Tennessee," a colorless sort of Dixie rag, and then slipped into a comic song anent a 230-pound Italian shoe-shining expert, who had dreams of joining the military aviation corps of his native land. As a melody, it is too similar to Miss Baker's old number, of the bootblack who longed to invade Mexico, to seem at all novel. Yet it goes very well.

"When People Start to Pay, That's No Time For a Business Man to Pass Away," a Jewish lyric ideally suited to Miss Baker, again went over emphatically. For a fourth number, the comedienne did "Those Charlie Chaplin Feet," with just a touch of that gentleman's pedal eccentricities. This is timely—but little else.

Miss Baker came back for an encore, and presented the Berlin plaint, "When I Leave the World Behind." Miss Baker has a sort of elemental directness

—a whole-hearted good nature—behind her songs. But she should use repression with this sob number. These things can be so easily overdone. Most rag ballads are just bathos, anyway, and it takes genius to lift them into pathos.

Some More Nut Comedy

J. Francis Dooley and Corinne Sales went all the

Fred Haydn, Eddie Borden, and Tommy Haydn reunited at the Palace after three years. The programme carries this momentous information. The three wear décolleté sport shirts, and otherwise giddy Summer attire. Forgetting this, we can note that they use a piano occasionally, and contribute incidental specialties: such as playing a concertina, giving an imitation of Bert Williams in white face and introducing an Englishman's view of a baseball game. The patter has nothing new.

Elphye Snowden as a Single

Elphye Snowden is tall and quite sure of herself. Aided by a pianist and an accompanist at the New Brighton, she presented four songs in the regulation vaudeville "single" style. There's "Take Me to That Midnight Cakewalk Ball," with appropriate shrugs of the shoulders; "Si's Been Drinking Cider," plus the usual hand-to-chin gestures attributed to persons lacking the ultra-refinement of city life; "When I Leave the World Behind," the melodic bleat already mentioned; and "Marriage Is a Gamble After All," based on the perennial idea that married life is always comic.

After that Miss Snowden comes back and presents another of those pro-peace songs, anent the United States and Europe:

"I'm here and they're there,
Neutral is my middle name;
He who fights and runs away,
Will live to fight another day."

It's always invigorating to get the broad national viewpoint of Tin Pin Alley.

Other Beach Turns

Nelusco and Herley have a specialty with a little of everything in it. Nelusco—or is it Herley—picks playing cards out of the air (figuratively speaking), offers a few other tricks of the black art, does a little shadowgraph work and juggles, aided by his feminine partner.

The Morin Sisters do all the steps—from dangling a locomotor limb skyward to just plain cartwheels—performed by choristers since the first "broilers" appeared—date unknown. They work so hard, we haven't the heart to be critical. The sisters really stand for terpsichorean Art—capital A, please—as most of our musical comedy producers conceive it. Why tamper with accepted standards?

Patricole and Meyers dance and exchange patter. Here's a bit of the repartee—not verbatim, perhaps, but as we recall it:

"She's been rocking her husband to sleep."

"She couldn't do it!"

"You oughta seen the rock!"

The masculine half of the team is a good wooden shoe dancer while the feminine portion's principal contribution is a kid song.

Hazell Cox is leaving vaudeville for the Klaw and Erlanger production, "Here Comes Miss Tootsie."

Gertrude Hoffmann will remain at the Palace next week—her third week there. This equals the best previous record, made last season by Madame Nazimova in "War Brides."

Walter Kingsley invites all natives of Bagdad to witness "Sumurun" at the Palace as guests of Gertrude Hoffmann. Descendants of the Caliph Haroun al Raschid can have box seats by calling upon Mr. Kingsley with their credentials.



MISS GERTRUDE HOFFMANN.

As the Slave of Fatal Enchantment in "Sumurun."

way to Australia, and came all the way back—but they lost little of their old act en route. Dooley is an informal sort of comedian who frankly concedes they're good, indeed Mr. Dooley remarks, "If bull was electricity, I'd be a power house." Miss Sales merely furnishes her presence, some lines and continued laughter. It's surprising how laughter behind the footlights slips across.

"When I was born I had palms in my hands," repartees Dooley, and he climbs into a stage box to talk confidentially to the occupants and enthusiastically comment upon Miss Sales. By the way, several remarks of Mr. Dooley should be eliminated. Rawness has never aided an act.

White, N. Y.



White Studio, N. Y.
MISS DOROTHY JARDON.
Beginning Her Variety Season at the Bushwick This Week.

IN THE ENGLISH MUSIC HALLS

LONDON (Special).—As a means of expressing his thanks for his reception in this country, Frank Van Hoven, the "nut" conjurer, entertained his brother magicians on Aug. 8 at Aladdin House, Green Street, W. Over 250 stage folk were present.

Lydia Kyasht and Serge Litavkin, who went to America with Gence, continue at the London Coliseum in the ballet, "Javotte."

Jack Johnson, the black boxer, has a leading role in Jack Johnson's Revue, produced at the Empire, Penge, on Aug. 16.

Harry Lauder's visit to the Continental trenches, to entertain the soldiers with his Scotch songs, has been postponed.

Lupino Lane, who toured America last season, will be married to Blanche Tomlin in November.

Toby Claude and William Smythe opened at the Oxford on Aug. 23.

IN THE AUSTRALIAN VARIETIES

SYDNEY, AUSTRALIA (Special).—Jimmy Britt had the misfortune of coming to the Antipodes immediately after the tour of James J. Corbett. While there was little advance interest, Britt seems to have won more of a success than "Gentleman Jim." He appeared in fighting rig and "got over," as they say in America, with his recitation, "A Finish Fight."

Isabell D'Armond is now touring New Zealand with the Follies.

Sydney Jarvis and Virginia Dare did not do well at their Tivoli opening, but they have since brightened up their turn. Miss Dare wears stunning frocks and Jarvis does best with his depiction of a gentleman, who has his handkerchief saturated with snuff, trying to recite. Jarvis is also doing the recitation, "The Call of the Yukon."

Estelle Rose is attracting quite a deal of attention. She's doing "Those Charlie Chaplin Feet" and "Beautiful Eggs," but her biggest hit is a Yiddish number.

General Pisano, the Italian sharpshooter, is out here.

CHICAGO VAUDEVILLE

CHICAGO (Special).—Kitty Gordon and Jack Wilson and Franklin Battle topped the Majestic bill last week. Charles E. Evans and Helena Phillips presented a comedy playlet, "A Forgotten Combination." Dainty Marie gave her breezy mid-air performance, and Mignonette Kokin presented her songs, impersonations and dances.

Amelia Stone and Armand Kalisz will make their first appearances upon their return from England at the Palace on Monday. Alf. T. Wilton is directing their tour.

COMING HEADLINERS

WEEK OF SEPT. 6.—Colonial, Nat M. Willis, Bonnie Glass, Howard and McCane; Alhambra, Sam and Kitty Morton, Clara Morton, Morton and Glass; Orpheum, Nora Bayes, Henry Lewis; Bushwick, Belle Baker, Tom Lewis and company; Ideal, Prospect, Carl McCullough; Henderson's, Marie Nordstrom, Conroy and LeMaire.

WEEK OF SEPT. 13.—Colonial, Dooley and Sales; Alhambra, Alex Carr and company; Orpheum, Wilton Lackaye and company; Odessa; Bushwick, Morton and Glass; Prospect, Milt Collins; Henderson's, Oxford Trio.

TILLY ZICK IS NOW MURIEL WORTH VAUDEVILLE GOSSIP

Johnny Dooley Discusses "Hokum"—Arthur Hopkins's Playlet Plan Arouses Unusual Interest

By WALTER J. KINGSLEY.

WHAT'S in a name? She who was Tilly Zick is now Muriel Worth of the varieties. With Lew Brice, she is soon to appear in a clever dancing act at the Palace. She has a pleasing personality, and when the returns are in and Muriel Worth is a hit, I think that Tilly Zick will be considered a better name. There is a savor something about it that makes it memorable. As Muriel Worth one is expected to do much but as Tilly Zick it is easier to get by, for the name is an attraction in itself. It lends itself to excellent rhymes: It shines out like a sore thumb on an electric sign and it sort of prepares you for pep when it appears on the card of the next turn. It seems to me that the editorial writer on the *Sun*, who rolls nifty names like sweet morsels under his tongue and expatiates upon their excellencies long and lovingly, should take up the cause of Tilly Zick. However, under whatever name the young lady appears with her equally clever partner, she is a success with a big income waiting to be grabbed.

Fascinating Grace La Rue is Summering down at Richmond Hills and at the same time preparing a song recital. One of the guests down there on literary evenings is Frank Harris, the brilliant and coruscating pro-German Briton who lived in California, Missouri, forty years ago and there made the acquaintance of the town belle, who years later became the mother of Grace La Rue. Not long ago they met and, finding that they were fellow townfolk, had an old home week. Frank Harris, by the way, is writing a play. Have you read his latest work, "Contemporary Portraits"? It is good reading and as illuminating as a great glare of mental electricity. Harris tells us about the mighty ones of earth and what they said to him and what he said back and, Allah be praised, he seems to have scored off such renowned wits as Whistler and Oscar Wilde, besides giving Ernest Renan and Rodin good talkings to. A first class fighting and writing man is Frank Harris and I hope he puts over a smashing play that will earn him the numerous ducats needed to keep all his many activities functioning.

Heywood Brown is the new critic of the *Tribune* and he has started off right interestingly. Here is a young man who thinks very much for himself and whom

the furtive steer from stalls on the first night will leave unmoved.

Wallace Ham, once so welcome around both vaudeville and legitimate theaters as the *Sun* man, has made so good as the general representative of Joseph Brooks that he remains on the job, with added prestige, for another season.

In my remarks anent "hokum" and slapstick comedy, I must except the artists of that ilk such as Johnny Dooley, of Dooley and Ruge, from criticism because of their startling success in getting it over. Johnny Dooley writes to me as follows:

"An article written by you some time ago for *THE MIRROR*, under the heading 'Hokum Must Go,' impressed me tremendously, owing probably to the fact that I lay claim to being one of vaudeville's hokum artists. But I also claim quite some artistry in conjunction with said hokum. Now, Mr. Kingsley, I sincerely believe you when you say the public and the managers want class, but I cannot agree with you when you say that they do not want hokum, for I have proven to the complete satisfaction of every big-time manager on the circuit where we have played, including the Palace of New York, that if slapstick humor and hokum comedy are presented in a clean, classy manner, minus any comedy make-up whatever or any tinge of vulgarity, that the people absolutely prefer this to the exclusion of almost every other style of entertainment found in the usual vaudeville bills."

Richard Ordynski, who staged "Sumurun" for Gertrude Hoffmann, was never an employee of Max Reinhardt, but an independent producer in his theaters, and, in the case of "Sumurun," a collaborator. The success of "Sumurun" at the Palace is phenomenal.

Next week bathing girls will be introduced into the bare scene. Miss Hoffmann being convinced that a scene similar to that in "Kismet" will be effective.

Arthur Hopkins's plan to install a stock company for sketches at the Palace, which would present the best one-act plays obtainable, is arousing a great amount of interest, and letters are received daily from those favoring the idea. Certainly if Hopkins's scheme is adopted, he will make it a bright center of original activity.

FLORENCE REED MAY TRY VARIETIES! R. G. KNOWLES SAILS AWAY

Willard Mack and Marjorie Rambeau Again to Appear Together—Plans for New Season

Florence Reed is contemplating a vaudeville tour, under the direction of M. S. Bentham, who is also to act as her manager. Just now Miss Reed is tied up with a twelve weeks' motion picture contract, which would delay her season in the varieties until near the holidays.

R. G. Knowles, who has been visiting in this country, sailed away last Friday. He is to play out his English variety contracts, after which he will return for a Broadway musical comedy. Mr. Knowles's contract was placed by M. S. Bentham.

Willard Mack and Marjorie Rambeau will both be seen in vaudeville this season, beginning a tour of the Orpheum time on Oct. 11, booked by Frank Evans.

Robert Downing is preparing for his two-day engagement, which marks his return to the stage. Mr. Downing plans to use a romantic vehicle called "The Son of the Wilderness," in which, it is said, he will play a barbarian chieftain who becomes a gladiator in the Roman arena.

Minna Gale Haynes is considering vaudeville. Mrs. Haynes is devoting the present season to readings from Shakespeare and the modern poets and dramatists. She is thinking of developing a little vaudeville offering, with possibly a touch of Sudermann, Ibsen, Alfred Noyes, Browning, Kipling, and Stevenson.

Elsa Ryan is still in quest of a suitable variety vehicle. Miss Ryan, last season one of the pleasantest Pegs of "Peg o' My Heart," has as yet failed to find the right thing. M. S. Bentham is arranging the tour.

Madame Yorska is again to appear in the two-day.

Jack Norworth is considering an offer from the Shuberts. Norworth is just now appearing very successfully in London, where he has come to be a solid favorite.

"Rags" Layton and Val Fisher have formed a new act for vaudeville. They open in Troy on Sept. 6, booked by M. S. Bentham.

Adolphe Mayer is putting on an elaborate variety act, "A Trip with the Moon."

Grace La Rue begins her season at the Orpheum on Monday.

Miss Maryon Vadie and her ballet are booked up to March, 1916, on the United time, after which they begin an Orpheum tour which will carry them to May. They will close in Los Angeles.

Henrietta Crosman begins her season in Atlanta, Ga., on Oct. 18, again presenting her peace playlet.

Frank Evans has routed a number of acts, among them being Charles E. Evans and company, opened last week at the Chicago Majestic; Julian Rose, opening this week at the Atlantic City; Reine Davis, for an Orpheum tour, beginning at Omaha next Sunday; Bert Fitzgibbon, Dallas, this week; Lillian Herlein, Bushwick, Monday; Winsor McCay, Orpheum, Sept. 13; Mrs. Eva Fay, Flatbush, Sept. 6.

Hope Vernon opened a tour of the South-west at Houston on Monday.

If rumors along Broadway may be believed, there is serious objection to William Morris controlling the Forty-fourth Street Theater as a music hall. Announcement was recently made that the Forty-fourth Street Theater would be conducted after Oct. 1 as a variety theater and music hall by Mr. Morris, who had acquired the Hammerstein franchise. The question, if reports are to be believed, may go to the courts.

Edgar Allan Woolf's playlet, written for Alexander Carr's use, is called "An April Shower." Mr. Carr opens his season in Philadelphia on Monday.

Gertrude Arden is to appear in vaudeville in Harold Selman's playlet, "The Mysterious Will."

Darrell and Conway are at Loew's American Music Hall this week, starting a Loew tour.

Edward S. Keller has booked Hermine Shone to open her season on Monday at Henderson's, playing Keith's in Philadelphia the following week. Miss Shone is again offering Edgar Allan Woolf's "The Last of the Quakers." Chauncey Monroe and company opened in Philadelphia this week, routed by Mr. Keller, in Mr. Woolf's "A Business Proposal." Dawson, Launigan, and Covert, the "dancingphills," have been given a route. The Misses Lightner and Alexander are booked, playing at the Maryland in Baltimore this week. Edwin George has been booked, also by Mr. Keller.

Alf. T. Wilton announces the opening dates for a number of vaudeville artists under his direction. The announcement follows: Elizabeth Murray, Majestic Theater, Chicago, Sept. 13; Emma Carus and Noel Stuart, Orpheum Theater, Memphis, the present week; Plunko & Rose, with "the Imperial Ballet," Brooklyn Prospect, Monday; Watson Sisters, Bushwick Theater, Brooklyn, the present week; Paul Quinn and Joe Mitchell, Keith's Theater, Philadelphia, the present week; Pearl and Irene Sans, Keith's, Providence, Monday; Lo-Ve and Wilbur, Keith's, Philadelphia, the present week; Joe Fields and Will Haiday, Keith's, Toledo, the present week; Will J. Ward and Girls, Dominion Theater, Ottawa, the present week; Frankie Heath and George Perry, Keith's, Boston, Monday; Travilla Brothers and Diving Seals, William Penn Theater, Philadelphia, Monday; Morris Cronin and His Merry Men, William Penn Theater, Philadelphia, Sept. 20; Clairmont Brothers, Orpheum Theater, Brooklyn, Monday; Sam Mann and company, Bushwick Theater, Brooklyn, Monday; Sully Family, Keith's Theater, Boston, the present week; Wilton Sisters, Keith's Theater, Lowell, the present week; Three Shelveys Boys, Orpheum Theater, Montreal, the present week; Gordon Eldrid and company, Majestic, South Bend, Ind., the present week; Claude Gillingwater and company, Orpheum Theater, Montreal, Monday.

Hoey and Lee expect to have their elaborate comedy sketch ready by Sept. 6. Edward S. Keller will direct the bookings.



MISS REINE DAVIES.
Appearing in the Two-a-Day.

IN THE VAUDEVILLE SPOTLIGHT



Locke Clute, Detroit.
MRS. NORMAN PHILLIPS,
Now Appearing in Vaudeville.

As originally announced in THE MIRROR, the Flatbush Theater will play junior vaudeville and not "big time bills." James Dolan is manager.

"If you want to be beautiful," remarks Dorothy Jardon, "don't be jealous." Jealousy upsets the nervous system, she says, raises the deuce with the digestive apparatus, brings wrinkles—and everything. To this harrowing information, fresh from the Keith press department, may be added the fact that Miss Jardon is at the Bushwick this week.

"Safety First," Tommy Gray's revue in which Sophie Barnard and Lou Anger will be featured, opened its vaudeville season in Atlantic City on Monday and goes to Wilmington next week. Gray, by the way, has been a pretty busy author for the past few weeks. "Safety First" has been rehearsing at the Colonial Theater. "She's In Again," upstairs at the Century, and "Town Topics" in the main Century auditorium. Consequently, Gray has been speeding from one to the other.

Fisher and Green dissolved their vaudeville partnership at the New Brighton Theater last week. Mr. Fisher is going to play in James Horan's "A Barmicidic Feast," while Mr. Green's new medium will be "The Cherry Tree," by Aaron Hoffman.

Unless present plans miscarry, Henry Lewis, at the New Brighton this week, will be the principal comedian of a musical production in which Eva Tanguay will be exploited around the holidays.

David Bispham will inaugurate his variety season at Keith's in Washington on Monday.

Alleen Stanley's home on Lake Park Avenue, Chicago, burned down a few days ago. Her mother sustained such serious injuries that she was removed to a hospital. Miss Stanley lost personal property valued at nearly two thousand dollars.

The Orpheum Theater will open its doors on Monday. A number of alterations and changes have been made. E. F. Albee has lined the theater with veined Italian marble, adding to the spaciousness and interior coloring, while the color scheme of the house has been changed to blend with the marble. New seats throughout the

house have been installed, the mezzanine floor or smoking balcony has been rearranged, and new boxes have been constructed and equipped. The balcony and gallery have been rebuilt. Other important improvements have also been made.

Edgar Allan Woolf's "A Dixie Elopement" has been routed by Edward S. Keller. The playlet opens at Shea's in Buffalo on Monday.

The Lewis and Gordon Producing Company, in affiliation with Lawrence Schwab, has ambitious plans for the new season.

Margaret Nyblom, last seen in "Kitty MacKay," will come to the Colonial on Sept. 2. Miss Nyblom will present a whimsical comedy, as yet unnamed, by Edgar Allan Woolf. Julia Blanc, who played the colored mammy in "The Conspiracy," opened at Bridgeport on Monday in a romantic Southern playlet, "Mammy Lou," written by John B. Heimer and staged by Edward McGregor.

The Lewis and Gordon Company is also interested in the presentation of Harry Fern again this season in "Veterans." Arthur Sullivan and company in Aaron Hoffman's "Straight," opening in Indianapolis on Sept. 6, and Harrison Garrett and company in a sketch, "Guilty," which is a comedy despite its title. Mr. Garrett opened on Monday at the Halsey in Brooklyn.

Ray Fern and Irene Shannon appear under the same direction in a comedy turn with songs. They opened in Bridgeport on Monday. Harry Green and company open shortly in Aaron Hoffman's "The Cherry Tree." Mr. Green was formerly of Fisher and Green.

Avelling and Lloyd, who do what is termed a blackface turn in whiteface, open at the Prospect on Sept. 13.

Supreme Court Justice Scudder in Brooklyn denied on Aug. 19 the application of Eva Tanguay to dismiss for want of prosecution the suit brought by Arthur Reed, a leather salesman of Richmond Hill, L. I., against herself and Florenz Ziegfeld, Jr., her employer in the Spring of 1910, when she was playing at the New York Theater Roof Garden. Reed alleges that, while he was attending one of Miss Tanguay's performances there, he was struck by a handbag from which she threw tiny rubber balls into the audience. The bag struck him in the face, leaving a scar which will be permanent, Reed states. The amount of damages he asks was not disclosed in the papers filed.

Bonnie Glass will be one of the features of the opening bill at the Colonial Theater. The inaugural date has been moved up from Sept. 13 to Sept. 6. Nat Willis and Odella will also be on the programme.

The Morton family will have a reunion on the opening Alhambra bill for Sept. 6. The Four Mortons—Sam and Kitty Morton, Clara Morton, and Paul Morton, and Naomi Glass—will be present.

Muriel Worth, who has been dancing in the West, comes to the Palace soon, assisted by Lew Brice, a brother of Fannie Brice.

Mrs. Bert Clark, according to a rumor from Chicago, is suing her husband, Bert Clark, for divorce. Mrs. Clark is known on the stage as Mabel Hamilton.

Mercedes left the Palace bill last week, after the Monday matinee. Owing to the length of "Sumurun," it was necessary to cut all preceding acts, and Mercedes declined to abbreviate his specialty.

An improvement in the condition of Betty Bond, who lost her voice and hearing a few days ago, is reported from Mt. Sinai Hospital, where the actress is under treatment.

Helen Trix is convalescing after an operation for appendicitis.

Manager William Masaud, of the Prospect Theater, is starting off the season with a strenuous campaign to acquaint Brooklynites with the Prospect Theater. He calls his publicity office the "Let 'em Know Department."

CURRENT BILLS

PALACE.—Gertrude Hoffmann and company. Muriel Worth and Lew Brice. William Pruette and company. Claire Rochester. Henry Lewis. Williams and Wolfes. Marino Sisters.
NEW BRIGHTON.—Eva Tanguay. Gilbert and Sullivan Revue. Fred Hallen and Mollie Fuller. McDevitt, Kelly and Lacey. Bert Levy. Burdella Patterson.
PROSPECT.—Odella. Honey Boy Minstrels. Mary Melville. Charles Mack and company. Capitola and Cathleen. Binns and Bert. Haydn. Borden and Haydn. Cecil Trio. Middleton and Spellmeyer.
BUSHWICK.—Nat Willis. Dorothy Jardon. Francis Dooley and Corinne Sales. Watson Sisters. Eleanor Gordon and company. Eddie Emerson and Jerry Baldwin. Webb and Burns. Aerial Budd. Five Belmonts.
HENDERSON'S.—Eddie Leonard. Dorothy Toye. Gaudier's Toy Shop. Stan Stanley Trio. Klass and Bernie. Stone and Hughes. Fear. Bozzett and Fear.

EVELYN BLANCHARD
PRESENTS

MARIE NORDSTROM

Agnes Scott and Harry Keane

in "THE FINAL DECREE" By Agnes Scott
Author of "The Red Fox Trot" "Drifting" "The Wall Between"

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ARTHUR KLEIN

CECILIA WRIGHT

Direction United Booking Offices

EVELYN NESBIT

—AND—

JACK CLIFFORD

SONGS and MODERN DANCES Direction H. B. MARINELLI

Blanche Leslie, a vaudeville actress, died at the Misericordia Sisters' Hospital, following an attack of appendicitis, on Aug. 26. Miss Leslie underwent an operation but failed to recover. Burial will take place in Philadelphia.

JAMES MADISON
WILL WRITE HIS VAUDEVILLE ACTS IN SAN FRANCISCO UNTIL
SEPT. 20th. His address there is Flatiron Bldg.,
Sutter and Market Sts. (Room 504)

VAUDEVILLE
DATES

ADAIR and Wyant: Temple, Hamilton, 13-18.
ADLER and Arline: Keith's, Columbus, 6-11; Keith's, Fort Wayne, 13-18.
AERIAL Buds: Bushwick, B'klyn; Colonial, N.Y.C., 6-11; Alhambra, N.Y.C., 13-18.
ALLEN Minnie: Orph., Montreal; Dominion, Ottawa, 6-11.
ALLMAN and Dody: Orph., Los Angeles, 5-10.
AMERICAN Dancers: Six: New Brighton, Brighton Beach, N.Y.; Orph., B'klyn, 6-11; Alhambra, N.Y.C., 13-18.
AMETA: Maryland, Balto.; Grand, Pittsburgh, 6-11; Keith's, Cinl., 13-18.
ANKER Trio: Prospect, B'klyn, 13-18.
ANNAPOLIS Boys, Five: Orph., Youngstown, 13-18.
ANTWERP Girls, Four: Rasmussen Park, Grand Rapids, 13-18.
"ATLANTA OF LIGHT": Orph., Winnipeg, 5-10.
AVON Comedy Four: Colonial, Erie, Pa., 6-11; Grand, Pittsburgh, 13-18.
BAKER, Belle: Keith's, Boston; Bushwick, B'klyn, 6-11.
RAIL and West: Orph., Los Angeles, 20-Sept. 10.
RAIL, Ernest H.: Keith's, Toronto, 6-11; Keith's, Fort Wayne, 13-18.
RAIL, Ray Elmore: Orph., B'klyn, 6-11; Alhambra, N.Y.C., 13-18.
BAILLET Divertissement: B'klyn, Toledo; Maj., Milwaukee, 5-10.
BANKOFF and Browski: Keith's, Wash., 6-11.
BANKOFF and Girle: Keith's, Boston, 6-11.
BARRY, Edwin, Co.: Bushwick, B'klyn, 6-11.
BARRY, Lydia: Keith's, Boston, 6-11.
BAYES, Nora: Orph., B'klyn.
BEAUFONT and Arnold: Orph., Minneapolis; Orph., Winnipeg, 5-10.
BEERS, Leo: Colonial, N.Y.C., 13-18.
BEESON, Mme.: Orph., Omaha.
BELL Family: Orph., Montreal; Dominion, Ottawa, 6-11.
BELMONTs, Five: Bushwick, B'klyn.
BENDIX Players: Keith's, Wash.
BERESFORD, Harry, Co.: Orph., Minneapolis; Orph., St. Paul, 5-10.
BERKO, Steffy: Colonial, Erie, Pa., 6-11.
BERNARD and Phillips: Orph., Los Angeles, 20-Sept. 10.
BERNARD and Scarth: Orph., Youngstown, O.; Columbia, Grand Rapids, 6-11; Keith's, Toledo, 13-18.
BERRA, Mabel: Keith's, Prov., 13-18.
BEYER, Ben, Co.: Orph., Omaha, 5-10.
BIG City Four: Orph., Montreal; Dominion, Ottawa, 6-11; Temple, Detroit, 13-18.
BILFORD Trio: Forsythe, Atlanta; Orph., Birmingham, 6-8; Orph., Nashville, 6-11.
BINNS and Bart: Prospect, B'klyn.
BISON City Four: Columbia, St. Louis; Maj., Chgo., 5-10.
BLANCHARD, David: Keith's, Wash., 6-11.
BLANCHARD, Belle: Morrison's, Rockaway, N.Y.
BONNER and Powers: Alhambra, N.Y.C., 6-11.
BOOTH and Leander: Maryland, Balto., 6-11.
BOSTON Symphony: Keith's, Prov., 13-18.
BRAATZ, Selma: Maj., Milwaukee; Columbia, St. Louis, 5-10.
BRADLEY and Norris: Temple, Detroit, 6-11; Temple, Rochester, 13-18.
BRADY'S Pullman: Prospect, B'klyn, 6-11; Palace, N.Y.C., 13-18.
BRIGHTONS, The: Keith's, Fort Wayne, 6-11; Keith's, Columbus, 13-18.
BRONTE and Abwell: Keith's, Phila.
BROOKS, Alan, Co.: Orph., New Orleans, 5-10.
BROOKS and Bowen: Orph., Minneapolis.
BROWN and McCormack: Orph., Seattle, 5-10.
BROWN and Spencer: Orph., St. Paul, 5-10.
BROWNING, Bessie: Orph., Winthrop, 5-10.
BRUCH, Fritz and Lucy: Orph., Salt Lake City; Orph., Denver, 5-10.
BURNHAM and Irwin: Temple, Detroit; Temple, Rochester, 6-11; Orph., Montreal, Can., 13-18.
BURNS and Lynn: Keith's, Boston, 6-11.
BURT and Stanford: Keith's, Wash.
BYALL and Early: Keith's, Wash.
BYRANS, Musical: Orph., Kansas City, 5-10.
CAMERON and Gaylord: Columbia, St. Louis; Orph., Memphis, 5-10.
CAMPBELL, Craig: Keith's, Boston, 13-18.
CAMPBELL, Misses: Orph., Salt Lake City; Orph., Denver, 5-10.
CAPALICAN, Chief: Grand, Pittsburgh, 6-11; Keith's, Cinl., 13-18.
CAPITOLA and Cathleen: Prospect, B'klyn.
CARLISLE and Homer: Orph., Oakland; Orph., Los Angeles, 5-10.
CARR, Alexander, Co.: Alhambra, N.Y.C., 6-11.
CARTER, Mrs. Leslie: Orph., Fresno, 20-Sept. 10.
CARTER, Fred and Harris: Shea's, Buffalo; Shea's, Toronto, 6-11.
CARUS, Emma: Orph., Memphis; Orph., New Orleans, 5-10.
CASEY, Kenneth: Bushwick, B'klyn, 6-11; Maryland, Balto., 13-18.
CECILIE Trio: Prospect, B'klyn, CHIP and Marble: Temple, Detroit, 13-18.
CHYO, Mat, Milwaukee.
CLAIRMONT Brothers: Orph., B'klyn, 6-11; Maryland, Balto., 13-18.

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CLAUDINE and Scarlet: Orph., Memphis, 5-10.
CLAYTON, Bessie: Palace, Chgo., 5-10.
CLIFFORD, Kathleen: Dominion, Ottawa, Can., 13-18.
CLINTONS, Novelty: Orph., Kansas City, 5-10.
COLLINS and Hart: Shea's, Buffalo, 5-10.
COLLINS, Jose: Orph., St. Paul, 5-10.
COLLINS, Milt: Forsythe, Atlanta; Prospect, B'klyn, 13-18.
COLONIAL Belles, Seven: Colonial, Norfolk, 6-8; Lyric, Richmond, 9-11.
CONNOLEY, Jane, Co.: Orph., Seattle, 5-10.
CONROY and Le Maire: Henderson's, Coney Island, N. Y., 6-11.
COOK, Joe: Orph., Salt Lake City, Orph., Denver, 5-10.
COOPER and Smith: Henderson's, Coney Island, N. Y., Keith's, Indianapolis, 6-11.
CORCORAN and Dingle: Maryland, Balto., Keith's, Prov., 6-11.
COURTNEY Sisters: Bushwick, B'klyn.
CRANBERRIES: Dominion, Ottawa; Temple, Detroit, 6-11; Temple, Rochester, 13-18.
CRISPS, The: Maj., Chgo., Columbia, St. Louis, 5-10.
CURTIS, Julia: Orph., Omaha; Orph., Kansas City, 5-10.
DALE, Violet: New Brighton, Brighton Beach, N. Y., 6-11.
DAMOND, Eugene: Orph., Winnipeg, 5-10.
D'AMORE and Douglas: Keith's, Prov., 13-18.
DAVIES, Reine: Orph., Omaha, 5-10.
DEIRO: Hipp., Cleveland, 13-18.
DELAFORE and Lee: Prospect, B'klyn, 6-11.
DE LORAN, John, Co.: Sohmer Park, Montreal.
DE MISCHIELE Brothers: Bushwick, B'klyn, 6-11.
DEMONS, Six: Dominion, Ottawa, Can.; Shea's, Buffalo, 13-18.
DERKIN'S Animals: Keith's, Fort Wayne, 6-11.
DE SCHELLE, Dorothy, Co.: Hipp., Cleveland; Colonial, Erie, Pa., 6-11.
DEVINE and Williams: Orph., Seattle, 5-10.
DE VOIE and Livingston: Maj., Chgo., 5-10.
DE WITTE, Burns and Torrence: Keith's, Columbus, 6-11; Keith's, Toledo, 13-18.
DINEHART, Allan, Co.: Orph., Salt Lake City, 5-10.
DOCKSTADER, Lew: Orph., St. Paul, 5-10.
DOOLEY and Ruge: Orph., Denver; Orph., Lincoln, 5-7; Orph., Colorado Springs, 8-10.
DOOLEY and Sales: Rushwick, B'klyn; Colonial, N.Y.C., 13-18.
DONALD-AVER, Mmc.: M-t, Milwaukee, 5-10.
DONOVAN and Lee: Keith's, Fort Wayne, 6-11; Keith's, Toledo, 13-18.
DOYLE and Dixon: Temple, Detroit; Temple, Rochester, 6-11; Orph., Montreal, Can., 13-18.
DRIER, L. and R.: Orph., Nashville, 6-8; Orph., Birmingham, 9-11; Colonial, Norfolk, 13-15; Lyric, Richmond, 16-18.
DUNLEY Trio: Orph., Minneapolis; Orph., St. Paul, 5-10.
DUNBAR'S Bell Ringers: Ramona Park, Grand Rapids; Temple, Detroit, 6-11; Temple, Rochester, 13-18.
EAST, George, Co.: Prospect, B'klyn, 6-11.
EDWARDS'S, Gus, Song Re-see: Orph., Salt Lake City, 5-10.
EGAN, Thomas: Orph., Frisco; Orph., Oakland, 5-10.
ELLISON, Three: Colonial, Erie, 13-18.
EMERSON and Baldwin: Bushwick, B'klyn; Colonial, Erie, 13-18.
EVANS, Charles, Co.: Orph., Frisco, 5-10.
EVEREST'S Monkeys: Ramona Park, Grand Rapids; Temple, Detroit, 6-11; Temple, Rochester, 13-18.
FIELDS and Halliday: Columbia, Grand Rapids, 13-18.
FISCHER and Green: Morrison's, Rockaway.
FISHER, Mr. and Mrs. Perkins: Pantages, Spokane, 9-11; Pantages, Seattle, 13-19.
FITZGIBBON, Lew: Shea's, Buffalo, 13-18.
FLEMINGS, The: Orph., Omaha; Orph., Minneapolis, 5-10.
FORD, Bertie: Colonial, Erie, 13-18.
FOX and Dolly: Grand, Rochester, 6-11.
FRANCOIS, Margot: Orph., Kansas City, 5-10.
FREAK, Ruggott and Fear: Henderson's, Coney Island, N. Y.
FREMONT, Benton, Co.: Keith's, Boston.
FRIDKOWSKI Troupe: Orph., Youngstown, O.; Orph., Dayton, 6-11.
GALLETTS Monks: Orph., Minneapolis, 5-10.
GARDNER Trio: Maj., Milwaukee, 5-10.
GAUDSMITHS: Orph., Los Angeles, 29-Sept. 10.
GAUTIER'S Toy Shop: Henderson's, Coney Island, N. Y.; Palace, N.Y.C., 6-11; Keith's, Prov., 13-18.
GILBERT and Sullivan Review: New Brighton, Brighton Beach, N. Y.
GILLETTE, Lucy: Orph., Salt Lake City.
GILLINGWATER, Claude, Co.: Orph., Montreal, Can., 6-11.
"GIRL from Milwaukee": Columbia, St. Louis, 5-10.
GLADIATORS: Colonial, Erie, Pa., 6-11.
GLASS, Bonnie, Co.: Colonial, N.Y.C., 6-11.
GLIDERS, The: Orph., St. Paul, B'klyn, 6-11.
GOLDEN, Al, Troupe: Orph., B'klyn, 6-11.
GOLDEN, Claude: Keith's, Prov., 6-11.
GOLDEN, Al, Troupe: Palace, N.Y.C., 13-18.
GORDON, Eleanor, Co.: Bushwick, B'klyn; Keith's, Prov., 6-11; Alhambra, N.Y.C., 13-18.
GORDON, Kitty, Co.: Maj., Milwaukee.
GORDON, Robie: Orph., Montreal, 6-11; Dominion, Ottawa, Can., 13-18.
GYGI, Ota: Maryland, Balto., 9-11; Keith's, Phila., 13-18.
HALEY Sisters, Four: Henderson's, Coney Island, N. Y., 6-11.
HALLEN and Fuller: New Brighton, Brighton Beach, N. Y.; Prospect, B'klyn, 13-18; Royal, N. Y., 6-11.
HALPERIN, Nan: Orph., Salt Lake City, 5-10.
HARRIS and Manion: Palace, Chgo., 5-10.
HAWTHORNE and Inglis: Keith's, Boston, 13-18.
HAYDEN, Borden and Hayden: Prospect, B'klyn.
HEATHER, Josie, Co.: Palace, Chgo., 5-10; Hipp., Cleveland, 13-18.
HENRYS, Flying: New Brighton, Brighton Beach, N. Y.
HERBERT, Hugh: Temple, Detroit; Temple, Rochester, 6-11.
HERMAN, Al: Temple, Rochester, 6-11; Keith's, Boston, 13-18.
HILL and Sylvanay: Keith's, Columbus; Orph., Youngstown, 6-11; Columbia, Grand Rapids, 13-18.
HODGKINS and Destrees: Orph., Minneapolis, 5-10.
HOFMAN, Gertrude, in "Samurai": Palace, N.Y.C.—Indef.
HOLMES and Buchanan: Colonial, Norfolk, 2-4; Orph., Birmingham, 6-8; Orph., Nashville, 9-11; Forsythe, Atlanta, 13-18.
HONEY Boy's Minstrels: Prospect, B'klyn; Keith's, Wash., 6-11; Maryland, Balto., 13-18.
HOOPER and Cook: Orph., Minneapolis; Orph., St. Paul, 5-10.
HORLICK Family: Shea's, Toronto; Shea's, Buffalo, 6-11; Maryland, Balto., 13-18.
HOUDINI: Orph., Kansas City, 5-10.
HOWARD and McCane: Colonial, N.Y.C., 6-11.
HOWARD, Charles, Co.: Maj., Chgo.
HOWARD'S Ponies: Keith's, Chgo., 6-11; Keith's, Indianapolis, 13-18.
HOWELL, George, Co.: Maryland, Balto.; Keith's, Phila., 6-11; Grand, Pittsburgh, 13-18.
HUNTING and Francis: Keith's, Boston.
HUNTING, L. and M.: Colonial, Erie, Pa., 6-11; Lyric, Richmond, 13-15; Colonial, Norfolk, 16-18.
HUSSEY and Boyle: Temple, Detroit, 6-11; Temple, Rochester, 13-18.
HYAMS and McIntyre: Temple, Detroit, 6-11; Temple, Rochester, 13-18.
HYMACK, Orph., Denver; Orph., Lincoln, 5-7; Orph., Colorado Springs, 8-10.
IDEAL: Bushwick, B'klyn, 6-11.
IMHOFF, Gann and Corinne: Columbia, St. Louis, 5-10.
INGE, Clara: Dominion, Ottawa.
INNESS and Ryan: Pantages, Portland; Pantages, Frisco, 13-18.
IRWIN, Flo, Co.: Hipp., Cleveland, 6-11; Keith's, Indianapolis, 13-18.
JACKSON and Wahl: Orph., Los Angeles.
JACKSON, Joe: Keith's, Boston.
JANSLEYS, Four: Maj., Chgo.; Hipp., Cleveland, 6-11; Keith's, Fort Wayne, 13-18.
JONES, Musical: Shea's, Toronto, 6-11.
JONES, Jolly Johnny: Colonial, Norfolk, 2-4; Orph., Nashville, 6-8; Birmingham, 9-11; Forsythe, Atlanta, 13-18.
JORDAN, Dorothy: Bushwick, B'klyn.
KEANE, J. Warren, Co.: Keith's, Boston.
KEATONS, Three: Maj., Milwaukee.
KEITH and De Mont: Temple, Detroit, 13-18.
KELLY, Walter C.: Orph., St. Paul; Orph., Winnipeg, 5-10.
KELLY, William J.: Keith's, Wash., 6-11.
KELSO and Leighton: Orph., St. Paul.
KERR and Weston: Orph., Memphis; Orph., New Orleans, 5-10.
KERVILLE Family: Temple, Detroit; Grand, Pittsburgh, 13-18.
KEYSTONE Trio: Temple, Rochester, 6-11.
KING and Brooks: Keith's, Phila.; Maryland, Balto., 6-11.
KINGSTON and Elmer: Orph., Oakland; Orph., Los Angeles, 5-10.
KIRK and Fogarty: Orph., St. Paul, 5-10.
KLASS and Bernie: Henderson's, Coney Island, N. Y.
KNAPP and Cornelia: Orph., Birmingham, 6-8; Orph., Nashville, 9-11; Forsythe, Atlanta, 13-18.
KOKIN, Mignonette: Orph., Minneapolis, 5-10.
KOLB and Harland: Keith's, Boston; Keith's, Phila., 6-11; Keith's, Prov., 13-18.
KRAME and Morton: Keith's, Columbus; Grand, Pittsburgh, 6-11.
KURTIS Roosters: New Brighton, Brighton Beach, N. Y., 6-11.
LADKAY, Wilton, Co.: Orph., B'klyn, 13-18.
LA FRANCE and Bruce: Keith's, Prov., 6-11.
LAI Men Kim: Orph., Salt Lake City, 5-10.
LA MILA: Orph., Frisco, 5-10.
LA VARS, Dancing: Alhambra, N.Y.C., 6-11; Colonial, N.Y.C., 13-18.
LE GROHS, The: Alhambra, 13-18; Keith's, Prov., 13-18.
LE HOEN and Dupreece: Keith's, Boston, 6-11; Bushwick, B'klyn, 13-18.
LEON'S Models: Orph., Memphis.

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Direction Jenie Jacobs

GEORGE F. HARRIS

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LEONARD and Russell: New Brighton, Brighton Beach, N. Y.
LEONARD, Eddie: Henderson's, Coney Island, N. Y.
LEONE, Maude: Pantages, Portland.
LE ROY, Bert: Maj., Chgo.
LE ROY, Lytton, Co.: Orph., Memphis, 5-10.
LEVY, Bert: New Brighton, Brighton Beach, N. Y.
LEWIS and McCarthy: Maj., Chgo., 5-10.
LEWIS, Tom, Co.: Bushwick, B'klyn, 6-11.
LIGHTNER and Alexander: Maryland, Balto.: Keith's, Prov., 6-11.
LIBBY and Barton: Maj., Milwaukee, 5-10.
LLOYD and Brill: Orph., Nashville, 6-8; Orph., Birmingham, 9-11; Colonial, Norfolk, 13-15; Lyric, Richmond, 16-18.
LONG, Gertrude, Co.: For-
ythe, Atlanta.
LAVA and Wilbur: Keith's, Phila.
LOVAL'S, Alfred, Dogs: Keith's, Phila.
LUNN, E. T. Sisters: Orph., B'klyn, 13-15.
LYONS and Yocco: Morrison's, Rockaway, N. Y.; Prospect, B'klyn, 6-11; Keith's, Wash., 13-15.
MACK and Vincent: Maj., Chgo.
MACK and Walker: Keith's, Wash., 6-11.
MACK, Charles, Co.: Prospect, B'klyn.
MACLEYS, The: Alhambra, London, England; Grand, Birmingham, 6-11; Empire, Nottingham, 13-15; Empire, Swansea, 20-26.
MALLIA and Bart Co.: Henderson's, Coney Island, N. Y., 6-11.
MARINO Sisters: Palace, N.Y. C.
MASON-KEELER Co.: Temple, Rochester, 6-11.
MASON, Harry Lester: Keith's, Boston, 6-11; Keith's, Prov., 13-15.
MAYHEW, Stella: Keith's, Phila.
MAYOS, Flying: Orph., Montreal; Dominion, Ottawa, 6-11.
McCORMICK and Wallace: Keith's, Indianapolis, 6-11; Keith's, Louisville, 13-15.
McCULLOUGH, Carl: Prospect, B'klyn, 6-11.
McDEVITT, Kelly and Lucy: New Brighton, Brighton Beach, N. Y.; Prospect, B'klyn, 6-11.
McKAY and Ardine: Colonial, N.Y.C., 6-11; Orph., B'klyn, 13-15.
McRAE and Clegg: Orph., Memphis, 5-10.
McWATERS and Tyson: Keith's, Prov., 13-15.
MELROSE, Bert: Orph., Salt Lake City.
MELROSE, Bert: Orph., Denver, 5-10.
MELVILLE, Mary: Prospect, B'klyn.
MERCEDES: Maryland, Balto.; Palace, N.Y.C.
MEYAKOS, The: Orph., Youngstown, O.; Columbia, Grand Rapids, 6-11.
MIDDLETON and Spellmeyer: Prospect, B'klyn.
MIGNON: Temple, Detroit, 13-15.
MILES, Homer, Co.: Keith's, Toledo, 6-11; Keith's, Columbus, 13-15.
MILLERSHIP, Florrie: Shea's, Buffalo; Shea's, Toronto, 6-11.
MILLO: Shea's, Buffalo: Orph., Montreal, 6-11; Dominion, Ottawa, 13-15.
MONROE and Mack: Keith's, Boston; Keith's, Prov., 13-15.
MONROE, Chauncey, Co.: Keith's, Phila.
MONTGOMERY and Moore: Temple, Rochester, 6-11.
MOORE, Gardner and Rose: Keith's, Fort Wayne, 6-11; Orph., Youngstown, 13-15.
MOORE, Harry: Keith's, Phila.; Hipp., Cleveland, 6-11.
MORGAN Dancers: Orph., Denver; Orph., Lincoln, 5-7; Orph., Colorado Springs, 8-10.
MORIN Sisters: Prospect, B'klyn, 6-11; Colonial, N.Y. C., 13-15.
MORLEY, Victor, Co.: Keith's, Prov., 6-11.
MORRIS, William, Co.: Orph., Los Angeles.
MORRISSEY and Hackett: Orph., Minneapolis, 5-10.
MORTON and Glass: Alhambra, N.Y.C., 6-11; Bushwick, B'klyn, 13-15.
MORTON and Moore: Orph., Omaha; Orph., Kansas City, 5-10.
MORTON, Clara: Alhambra, N.Y.C., 6-11.
MORTON, Sam and Kitty: Alhambra, N.Y.C., 6-11.
MOSCONI Brothers: Maryland, Balto., 6-11.
MURRAY, Elizabeth: Orph., Denver; Orph., Lincoln, 5-7; Orph., Colorado Springs, 8-10.
MYRL and Delmar: Temple, Rochester, 6-11; Hipp., Cleveland, 13-15.
MYSTERIA: Columbia, St. Louis, 5-10.
NAZIMOVA: Orph., Salt Lake City; Orph., Denver, 5-10.
NEBBIT, Evelyn: Orph., Omaha, 5-10.
NETTIE: Palace, N.Y.C., 6-11; Colonial, N.Y.C., 13-15.
NEWBOLD and Gribben: Orph., Memphis; Orph., New Orleans, 5-10.
NICHOLS, Nellie V.: Orph., Minneapolis.

NICK'S Skating Girls: Bushwick, B'klyn.
NOLCROSS and Holdsworth: Orph., Omaha, 5-10.
NORDSTROM, Frances, Co.: Orph., Omaha, 5-10.
NORDSTROM, Marie: Columbia, St. Louis; Henderson's, Coney Island, N. Y., 6-11.
NORTH, Madge: Keith's, Wash.
NORTON and Lee: Orph., Denver; Orph., Lincoln, 5-7; Orph., Colorado Springs, 8-10.
"NOVEL Marriage": Forsythe, Atlanta; Orph., Birmingham, 6-8; Orph., Nashville, 9-11.
NUGENT, J. C., Co.: Orph., Frisco; Orph., Oakland, 5-10.
ODIVA and Seals: Prospect, B'klyn; Colonial, N.Y.C., 6-11; Orph., B'klyn, 13-15.
OLCOTT, Charles: Keith's, Prov., 6-11.
O'MALLEY, John: New Brighton, Brighton Beach, N. Y., 6-11.
ORANGE Packers: Bushwick, B'klyn, 6-11; Colonial, N.Y. C., 13-15.
OXFORD Trio: Henderson's, Coney Island, N. Y., 13-15.
PAGE, Back and Mack: Orph., St. Paul; Maj., Chgo., 5-10.
PALFREY, Hall and Brown: Shea's, Buffalo; Shea's, Toronto, 6-11.
PALMER, Gaston: Bushwick, B'klyn; Prospect, B'klyn, 13-15.
PARILLO and Frabito: Grand, Pittsburgh, 6-11; Keith's, Cinl., 13-15.
PATTERSON, Burdella: New Brighton, Brighton Beach, N. Y.
PAYNE and Niemeyer: Maj., Milwaukee.
PEKIN Mysteries: Orph., Frisco; Orph., Oakland, 5-10.
PEREIRA Sextette: Keith's, Cinl., 6-11.
PERNIKOFF and Rose: Keith's, Prov., 6-11.
PERRY and Heath: Keith's, Boston, 6-11.
PHILLIPS, Mr. and Mrs. Norman: Orph., Montreal.
PIERLOT and Schofield: Prospect, B'klyn, 6-11; Keith's, Phila., 13-15.
PILGER and Douglas: Dominion, Ottawa; Orph., 5-10.
PIPEFAX and Panlo: Orph., Omaha, 5-10.
PREVOST and Brown: Keith's, Indianapolis, 6-11; Keith's, Louisville, 13-15.
PRIMROSE Four: Orph., St. Paul; Orph., Minneapolis, 5-10.
PRUETTE, William, Co.: Palace, N.Y.C.
PRUITT, Bill: Keith's, Wash., 6-11.
QUINN and Mitchell: Keith's, Phila.
RANDEGGER, G. Alda: Keith's, Phila., 6-11; Keith's, Columbus, 13-15.
RAYMOND and Bain: Hipp., Cleveland, 13-15.
REISNER and Gores: Shea's, Toronto, 13-15.
REX'S Comedy Circus: Orph., Frisco; Orph., Oakland, 5-10.
REYNOLDS, Jim: Orph., Birmingham, 6-8; Orph., Nashville, 9-11.
RING, Julia, Co.: Maj., Milwaukee, 5-10.
ROBBIE and Robbie: Orph., Nashville, 13-15; Lyric, Birmingham, 16-18.
ROBERTA and Yereira: Keith's, Boston; Keith's, Wash., 6-11.
ROBINSON, Bill: Grand, Pittsburgh, 13-15.
ROCAMORA, Suzanne: New Brighton, Brighton Beach, N. Y.; Stratford, Ontario, Can., 6-11.
ROCHESTER, Claire: Palace, N.Y.C.
ROMALO and Delano: Temple, Detroit; Palace, Chgo., 5-10.
ROMAS, Seven: Columbia, St. Louis.
ROONEY and Bent: Orph., Winnipeg, 5-10.
ROSS, Eddie: Palace, Chgo., 5-10.
RUDOLPH, Henry: Keith's, Cinl., 6-11; Keith's, Indianapolis, 13-15.
RUSSELL and Cathoun: Forsythe, Atlanta, 6-11; Orph., Birmingham, 13-15; Orph., Nashville, 16-18.
RYAN and Tierney: Alhambra, N.Y.C., 6-11; Orph., B'klyn, 13-15.
SAFETY First: Keith's, Phila., 13-15.
SALON Singers: Orph., Frisco, 5-10.
SAM, Long Tack: Orph., Winnipeg, 5-10.
SAMOYA: Orph., Memphis; Alhambra, N.Y.C., 6-11; Orph., New Orleans, 5-10.
SAMUEL, Ray: Keith's, Columbus, 6-11; Palace, Chgo., 13-15.
SANS, Pearl and Irene: Keith's, Prov., 6-11.
SAWYER, Joan: Orph., Oakland; Orph., Los Angeles, 5-10.
SCHEFF, Fritz: Orph., Youngstown; Hipp., Cleveland, 6-11.
SCHWARTZ Brothers: Keith's, Boston, 6-11; Alhambra, N.Y. C., 13-15.
SCOTCH Lads and Lassies: Keith's, Lowell, Mass.; Shea's, Buffalo, 13-15.
SCOTT and Keane: Grand, Pittsburgh, 6-11; Keith's, Fort Wayne, 13-15.
SEEBACKS: Shea's, Toronto, 6-11.
SEN MEI, Lady: Keith's, Columbus.
SHAW, N.E. Matthews, Co.: Orph., Memphis; Orph., New Orleans, 5-10.

SHERMAN, Van and Hyman: Maj., Chgo., 5-10.
"SHIPS That Pass in the Night": Keith's, Wash., 13-15.
SHIRLI, Rives and Harrison: Orph., Frisco, 5-10.
SHONE, Hermine: Keith's, Wash., 6-11; Keith's, Phila., 13-15.
SISTO, William: Shea's, Toronto.
SKATERS, Bijou: Columbia, St. Louis; Orph., Memphis, 5-10.
SMALL, J. and Sisters: Prospect, B'klyn, 6-11.
SOCIETY Buds: Orph., Los Angeles, 20-Sept. 10.
SOUTHERN and Antoinette: Keith's, Prov., 6-11.
"SPRINGTIME": Lyric, Richmond, 2-4.
STANLEY, Alben: Lyric, Richmond, 2-4; Victoria, Charleston, 9-11; Academy, Norfolk, 13-15; Lyric, Richmond, 16-18.
STANLEY, Stan, Trio: Henderson's, Coney Island, N. Y.
STANLEY, Fire: Lyric, Richmond, 9-11; Colonial, Norfolk, 9-11; Victoria, Charleston, 13-15.
STEDMAN, Al and F.: Bushwick, B'klyn, 6-11; Prospect, B'klyn, 13-15.
STEINDEL, Three Brothers: Orph., Salt Lake City, 5-10.
STONE and Hughes: Henderson's, Coney Island, N. Y.
STILL, I. V. N. Arthur Co.: Keith's, Indianapolis, 6-11; Keith's, Cinl., 13-15.
SULLY Family: Keith's, Boston.
"TANGO Shoes": Orph., Frisco.
TANGUAY, Eva: New Brighton, Brighton Beach, N. Y.
TAYLOR, Eva, Co.: Keith's, Fort Wayne, 6-11; Hipp., Cleveland, 13-15.
TEPLY, James: Orph., Los Angeles.
"TELEPHONE Tangle": Orph., Seattle, 5-10.
THORNTON, James and Bonnie: Maj., Chgo.; Maj., Milwaukee, 5-10.
THURBER and Madison: Maj., Milwaukee; Hipp., Cleveland, 6-11; Colonial, Erie, 13-15.
TONEY and Norman: Shea's, Toronto.
TOWER and Darrell: Prospect, B'klyn; Colonial, N.Y.C., 6-11; Alhambra, N.Y.C., 13-15.
TWE, Dorothy: Henderson's, Coney Island, N. Y.
TRACEY, Stella, Co.: Orph., Kansas City, 5-10.
TREVATO: Keith's, Indianapolis, 6-11; Keith's, Louisville, 13-15.
TUCKER, Sophie: Hipp., Cleveland; Keith's, Cinl., 6-11; Colonial, Erie, 13-15.
VADIE, Mille, and Girls: Morrison's, Rockaway, N. Y.; Temple, Detroit, 13-15.
VAGRANTS, Three: Dominion, Ottawa.
VALENTA'S Leopards: Shea's, Buffalo, 6-11.
VALENTIN and Bell: Keith's, Toledo; Hipp., Cleveland, 6-11; Orph., B'klyn, 13-15.
VAN and Schenck: Keith's, Phila., 6-11.
VANDERBILT and Moore: Palace, Chgo., 5-10.
VETERANS, The: Maryland, Balto., 6-11; Orph., B'klyn, 13-15.
VIOLINSKY: Orph., Oakland.
VOLUNTEERS, The: Orph., Salt Lake City, 5-10.
WAKEFIELD, Wills Holt: Keith's, Wash., 6-11.
WALLEN, Leach, Trio: Lyric, Richmond, 2-4; Forsythe, Atlanta, 6-11; Lyric, Birmingham, 13-15; Orph., Nashville, 16-18.
WANDA: Colonial, Erie, Pa., 6-11.
WALSH, Blanche: Columbia, St. Louis; Orph., Memphis, 5-10.
WARD, Bell and Ward: Maryland, Balto., 6-11.
WATSON Sisters: Bushwick, B'klyn; Maryland, Balto., 6-11; Keith's, Wash., 13-15.
WEBB and Burns: Bushwick, B'klyn.
WEBER and Elliott: Orph., St. Paul.
WEEKS, Marion: Shea's, Buffalo, 6-11; Shea's, Toronto, 13-15.
WESTON and Clare: Keith's, Wash., 6-11.
WILFLE, Huston, Co.: Keith's, Boston, 6-11; Maryland, Balto., 13-15.
WHITE, Carolina: Maj., Chgo., 5-10.
WHITE Hussars, Nine: Maj., Chgo.; Keith's, Columbus, 6-11.
WHITFIELD and Ireland: Orph., Montreal, 6-11; Dominion, Ottawa, 13-15.
WILDE, Mr. and Mrs. G.: Shea's, Toronto; Orph., Montreal, 6-11; Dominion, Ottawa, 13-15.
WILLARD: Columbia, St. Louis; Orph., Memphis, 5-10.
WILLIAMS and Wolfus: Palace, N.Y.C.; Keith's, Wash., 6-11; Bushwick, B'klyn, 13-15.
WILLIAMS, Thompson, Co.: Prospect, B'klyn, 6-11.
WILLIS Nat.: Bushwick, B'klyn; Colonial, N.Y.C., 6-11.
WILSON and La Noir: Orph., Seattle, 5-10.
WILSON, Jack: Maj., Milwaukee.
WOMAN Proposes: Palace, Chgo., 13-15.
WOOD, Britt: Orph., Denver; Orph., Lincoln, 5-7; Orph., Colorado Springs, 8-10.
WORTH and Brice: Palace, N.Y.C.
WYNN, Rosale: Maj., Chgo.; Grand, Pittsburgh, 13-15.

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

A STEP FORWARD

EXHIBITORS assembled at the recent San Francisco convention gave their votes to a worthy step that, in the multiplicity of events in this picture world, has failed to receive its share of attention. At the suggestion of the retiring executive, MARION PEARCE, it was voted that the post of League secretary should hereafter take on a new and broader significance. It was decided that the selection of a secretary should be left to the Executive Committee, that the official should be paid, and that he be able to devote his entire time to the interests of the League. Mr. PEARCE further suggested that the secretary be a capable organizer, with headquarters in New York.

The value of such a move will be apparent to any who have followed the League's history, or, for that matter, the story of any trade organization. During the NEFF regime, the League was comparatively active in the work of organization, the recruiting of new members, but it meant that President NEFF spent half his days on a railroad train, on an almost continuous round of the State headquarters. President NEFF's private interests as an exhibitor, *ahem*, did not weigh so heavily as to make this an irksome task. But President PEARCE was more typically representative of the type of men who will usually be found at the head of such trade organizations. While striving to be faithful to the letter in fulfilling his duties as executive—we have heard no word of criticism—Mr. PEARCE's interests as an exhibitor are also large, and he could not be asked to sacrifice them. His fellow officers faced the same problem, and President HERINGTON must also meet it. They have given, and will give, all in their power to the League—but that is not enough. To grow as it should, to take its real place in the picture world, the League demands more.

Mr. PEARCE's suggestion—approved by the convention—promises the remedy. By recognizing the need of the appointment of a man of the capabilities described by Mr. PEARCE the League pledges itself to a vigorous twelve months' campaign for new members, for efficient organization. A Herculean task faces the right man, to make the League's roster fully representative of the theater owners, to perfect an organization that will aid exhibitors in solving their problems, that will confront opponents of the motion picture with a body strong enough to be feared. The League to-day, it is to be feared, is at a standstill. The job for the man chosen by the Executive Committee is to start it moving and keep it surging forward at a momentum it has never known.

"You spoke recently of the division

of motion pictures into two classes, according to whether the direction was of the new school or the old," says a friend who manages to see close to half of the pictures released. "In the short pictures, and even in the features, there is another division into types to be noted. Some directors do not now attempt to give every story they take hold of a dramatic structure, some are willing to admit that their stories are not dramatic, and they make them into interesting narrative pictures, by which I mean stories, probably character studies, that move along smoothly and simply, without the tension, the clash of opposing forces that you get in a skillfully constructed dramatic plot. Players with personality, backgrounds of beauty, and direction that can inject the human note, will make of the narrative a picture every bit as interesting as the dramatic production with its boasted 'punch.' I like both types. What I dislike is the picture whose story lacks every essential of the dramatic structure, handled by a director who is not willing to admit it, and who seeks to secure a 'punch' by resort to hackneyed and illogical tricks."

Two great contrasts have been discovered in the Chicago studios of the Selig Polyscope Company. Bessie Eytan has never in her life been behind the footlights of a regular theater stage, and Otis Harlan had never seen the inside of a moving picture studio until he appeared in the Selig production of Charles Hoyt's "A Black Sheep."

BRYANT WASHBURN has reformed. No longer will the Essanay player be the skulking, wily villain. Hereafter he is to be a regular St. George, whose chief delight is to find the deadly dragons infesting society, and put them to an early death. Mr. Washburn is a hero now, and he's proud of it.

A DIRECTOR'S ANSWER

MR. T. N. HEFFRON, director of SELIG Red Seal Plays at the SELIG Studios in Chicago, Ill., has stepped to the home plate with a reply to an article recently published in THE MIRROR on the subject of the alleged loss of time and wastage in motion picture studios, and for which alleged conditions, according to the article, the motion picture director is responsible.

"The appalling wastage noted by Mr. HARRY RIECHENBACH during his recent visit to several Los Angeles motion picture studios, and which he attributes to the indifference of directors, might be corrected by such an efficiency expert as he has in mind, and it might not," asserts Mr. HEFFRON.

"If the conditions he mentions there are general there soon will be no need of efficiency men, directors, or any other devotees of the film industry. A director who photographs but forty-five feet of film in nine hours would require a month to complete a thousand-foot subject. This would be scarcely sufficient speed to meet present demands for films. But I cannot believe the 'noted director' quoted represents a class. I rather believe he is an isolated instance.

"The majority of directors I have been associated with make it a regular practise to complete a thousand feet of film in less than a week, and I personally have turned out five- and six-reel subjects in three weeks; in fact, my average for features, and I have perhaps made as many as any other feature director, has been less than three weeks. These conditions prevailed at every studio where I was a director.

"Efficient directors are not careless or indifferent, and if they spend hours

in rehearsing a 'simple scene' they are probably striving for something that is worth all the time and effort expended, even though it might not so appear to the casual observer, who knows nothing about the relative importance of that 'simple scene.' I know a dramatic producer, who spent an entire week rehearsing a single scene in a play and then cut it out; he is regarded as America's greatest producer. For all the responsibility that accompanies directorship, I am inclined to believe that blame overshadows the praise. The director is often given a weak story and blamed for not making it strong. He is blamed for using indifferent actors and actresses when others cannot be conveniently had. He is blamed for not taking scenes under improper weather conditions, and blamed when he does take them. In fact, the director comes in for all the blame of a bad or an indifferent film by everyone except those who know the conditions under which directors have to work. Thank goodness there are those who really know and understand because they have acquired their knowledge by diligent application and keen observation.

"Since I have been a motion picture director I have virtually employed the same methods as I did as a producer and stock director, and have found that they meet with practically the same response.

"After getting a scenario, if I do not write it myself, I revamp and alter it to meet my views, select the cast, and have a reading rehearsal at which everyone makes pencil memoranda of each scene he appears in. I tell each in the cast how to dress the part, and personally inspect all wardrobe. I then have a conference with the mechanical heads of departments, giving property list to the property man, designating kind and periods of furniture and decorations, a scenic plot to the carpenter and scenic artist, and the light plot to the electrician. I then commence taking exterior scenes in order to give the studio heads a chance to prepare the interior sets for the following day, and I work as systematically as is possible for a motion picture director to work. Everyone concerned knows what is to be done the following day, and often several days ahead, and I am sure there are many directors who do likewise. As can be seen, when a scenario is received, work is commenced on it immediately. Sets are called for a day ahead, actors are engaged and get their wardrobe a day ahead, exterior locations are secured a day ahead; in fact, almost everything is done a day ahead. A stock producer with his working staffs and artists have an entire week of preparation and all concerned in such productions have all the way from six weeks to six months

(Continued on page 29)



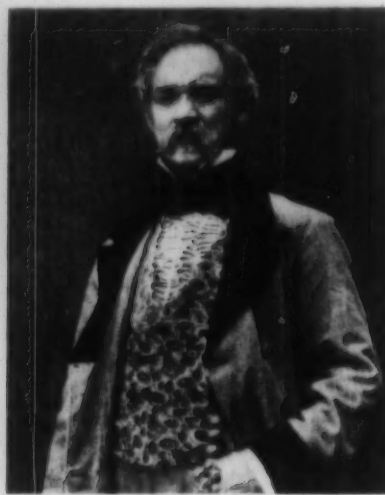
CLARA KIMBALL YOUNG IN THE FORTHCOMING EQUITABLE REVIVAL OF "TRILBY."



Mack Sennett in "My Valet."



Douglas Fairbanks in "The Lamb."



Frank Keenan in "The Coward."

THREE STARS WHO WILL BE SEEN IN EARLY TRIANGLE FILMS AT THE KNICKERBOCKER THEATER.

METRO'S AUTUMN PLANS

Programme Will Contain Adaptations of Ten Well-Known Successes

The Fall offerings of the Metro Pictures Corporation contain a notable list of stars of the stage and screen in a series of pretentious productions for release during the months of September and October. Emily Stevens is the first of the September stars, appearing in "The Soul of a Woman," a five-act play directed by Edwin Carewe, of the B. A. Rolfe forces. It will be seen Sept. 7. "The Silent Voice," a Quality picture featuring Francis X. Bushman, will be brought out on Sept. 13, and this will be followed on Sept. 20 by an adaptation of Rupert Hughes's play, "The Better Man," under the name of "The Bridge." It was directed by John W. Noble, of the Rolfe Company, and features Henry Kolker and Renee Kelly.

George Bronson Howard's "An Enemy to Society," with Hamilton Revelle and Lois Meredith as the stars, will also be released on Sept. 20, and early in October Mary Miles Minter will be seen in "The Stork's Nest," now in the course of preparation at the Rolfe studios under the direction of Edgar Nigh. A new play by George Scarborough has been secured for Ethel Barrymore, and has been put in production under the direction of Edwin Carewe. The third week in October will see Olga Petrova in "My Madonna" and William Faversham in "One Million Dollars," to be followed by Edmund Breese in "The Song of the Wage Slave." At the latter part of the month will come the adaptation of Booth Tarkington's "The Turmoil," details of which will be announced later.

PATHE'S "SEEING AMERICA" SERIES

Pathe announces a new travel series, to be called "Seeing America First," in which the whole United States, from coast to coast, will be covered. Helen Greene, a young lady who has figured in the society columns of the metropolitan papers, has been engaged as Polly Pathe, and she will be chaperoned on her long tour by Frances Fisher Byers, a newspaper woman. All places of real historic and scenic interest in every State in the Union will be visited by the pair, in company with a Pathe camera man. It is estimated that the itinerary will cover 40,000 miles, and that the trip will require some six or eight months for completion.

V. L. S. E. TO INCREASE OUTPUT

Beginning with Sept. 1, the Lubin and Vitagraph Companies will increase their contributions to the V. L. S. E. programme to two productions each month. The second Vitagraph release has already been announced, and now word comes from the Lubin studio that they will release the five-part adaptation of the well-known stage success, "The Great Ruby," featuring Octavia Handworth, as their additional contribution.

BEVERLY BAYNE SIGNS WITH METRO

Announcement comes from the Pacific Coast that Beverly Bayne has signed a contract to appear in the future exclusively in Quality-Metro productions. When Francis X. Bushman was with the Essanay Company Miss Bayne was his leading lady, and it is very probable that she will alternate in that capacity with Marguerite Snow for the Quality Pictures Corporation.

BREIL TO WRITE SPECIAL MUSIC

Joseph Carl Breil, the well-known composer and musical director, has been engaged by D. W. Griffiths to write special music to accompany the Fine Arts films which he is to contribute to the Triangle programme. Mr. Breil has had a special studio erected in the studio projection room, where he studies the theme and time of the pictures, and then writes the music suitable for them.

NEW POWER'S PROJECTING MACHINE

Latest Model Introduced to the Trade at Biltmore Luncheon

On Tuesday, Aug. 24, at the Nicholas Power luncheon at the Hotel Biltmore, the famous Power's Cameragraph No. 6-B was formally introduced to the trade. The absence of Mr. Power was regrettable, but he sent a very pleasant wire to the twenty-seven guests who sat down to a most enjoyable luncheon, and John F. Skerrett, general manager, proved an able host in his absence.

The presentation of the Power's No. 6-B to the trade is a tremendous advance in the field of projection machines. The new improvements include a stand entirely new in design, exceptionally rigid and substantial in construction, practically divided into two sections, the lower being fixed and fitted with a central hub on which the upper section rocks. These two separate parts are firmly secured together by heavy bolts through slots, permitting a tilting of the upper section, which carries the mechanism and lamp house. The lower section contains the motor drive and remains horizontal at all times, whereas the upper section is so constructed that the finest adjustment is obtainable through the hand-wheel control, which, when turned slightly, changes the angle of the whole upper section of the machine.

By means of this device the picture can be centered on the screen, even during the operation, and at all times in a moment, by simply turning the adjusting wheel. The fact that the rigidity of the machine remains practically perfect under these conditions is one of the greatest improvements obtained in the new 6-B. A locking device is provided, also controlled by a hand-wheel.

The take-up consists of two metal disks, one of which is fiber-faced, revolving against each other on ball-bearings. This permits of an even and continuous but slightly intermittent tension, resulting in the film winding to the proper tightness on the take-up reel. In testing this tension device it has taken up 3,000 feet of film and maintained an even tension throughout.

An important feature is the new lamp house, which deserves special attention. Of special construction and easily accessible, it has been designed to allow the best possible ventilation. Doors are of double metal with air space between, and cooling chutes are provided above and below the condenser mount. This means much in the operation of the machine and in the saving of condenser lenses.

The lamp house is splendidly cooled by an ingenious duct construction in the top, leading to a vent, which draws off the heat and radiation is reduced to a minimum.

Power's No. 6-B offers the finest constructed machine for picture projection that has ever been put on the market, and this is due to the never-ending study and inventive genius of Nicholas Power, whose name has been synonymous with everything that has indicated an advance in the projection of the moving picture since its start.

Many mechanics and engineers have viewed this latest achievement of Mr. Power's inventive brain, and universally pronounced the Power's No. 6-B to be one of the marvels of the age in mechanical construction. Field experiment has been carried out until every possible condition has been met and provided for in the new Power's machine. This has been an accomplishment made possible through the co-operation of Mr. Power's fine organization, headed by John F. Skerrett, general manager, and to-day the public little realizes how much they owe to Nicholas Power in the clear projection of the motion picture, practically without flicker.

Among those present were: John Wiley, Wen Milligan, James Huff, George Blaisdell, F. H. Richardson, and A. McArthur, of the *Moving Picture World*; William Johnson, E. K. Gillette, of the *Motion Picture News*; L. O. Fluke, New York *Dramatic Mirror*; Henry Ennis, of the *Clipper*; Charles Condon, of *Motography*; Evans, *Billboard*; Arthur Leslie, of the *Newspaper Syndicate*; William H. Crane, *Dun's Review*; Waldemar Kaempfeert, *Scientific American*; Harry Haven and F. H. Semler, of the *Morning Telegraph*; Carruthers, of *Safety Engineering*; DeCsesznak and George Vedder, *Export American Industries*; E. C. and Franklin Johnston, *American Exporter*; Lavander, *New York Review*; Ramsay, *Reel Life*, and F. C. Gunning.

Representing Nicholas Power Company were Messrs. Earl, Skerrett, Smith, Lang, and Barry.

RATS START FACTORY FIRE

Director Harry Davenport, in producing the Vitagraph Blue Ribbon Feature, "The Making Over of Geoffrey Ham," achieved a neat bit of realism showing the cause of a factory fire. He laboriously trained white mice, dyed gray so they would photograph well, to bite the heads of parlor matches and ignite them. When placed on a shelf with plenty of gasoline saturated waste, they effectually started a fire that completely destroyed the building. There have frequently been newspaper stories of rats starting a fire, but this is the first time that it has actually been shown in pictures.

SEIZE CHAPLIN FILMS

Essanay Company Plans Strong Campaign Against Spurious Chaplin Pictures

United States District Judge Morris has ordered the seizure of unauthorized and fraudulent Essanay-Chaplin films at Duluth, Minn., and issued an injunction against the use of films said to violate the Essanay copyright. Several films were also seized in Chicago.

Owing to the popularity of the Charles Chaplin films there have been several cases in which fake productions have been issued. In other cases films have been rented from the General Film Company, which distributes the Chaplin films for Essanay, and the film copied, and these copies sold or rented out as the original Chaplin productions.

The Essanay Company charges that the copying of these films is in violation of its copyright and that it will prosecute every case brought to its notice. This action was decided upon both to protect its own rights and to insure the public of seeing a genuine Chaplin film when advertised as an Essanay-Chaplin comedy.

Many complaints have been received by Essanay that films advertised as Chaplin's were spurious. Essanay announces that in order to protect the public it will not cease in its efforts to prosecute these film pirates until all have been driven out of the country.

NEW PLAY FOR ETHEL BARRYMORE

Ethel Barrymore will be seen soon again in pictures in a Rolfe-Metro production. She is to appear in an original play written by George Scarborough, author of "The Lure" and other well-known stage successes, written especially to suit her talents. The adaptation is now being made by Edwin P. Carewe, who will also direct the production.

While Miss Barrymore is working in the Rolfe studio, William Faversham will be busily engaged in the same room in a production of "One Million Dollars," adapted from Arnold Frederick's novel of the same name by George D. Proctor.

KALEM PROCURES YANCSI DOLLY

Yancsi Dolly is the latest Broadway favorite to succumb to the lure of the motion picture, having recently signed a contract with the Kalem Company to star in their Broadway Star Feature productions. Her first appearance will be in a four-act feature called "The Call of the Dance." Until she received the flattering offer of the Kalem Company, Miss Dolly refused to turn her back on the vaudeville stage, and it was only when her present salary was doubled that she finally gave her consent. A fact not generally known is that this talented young dancseuse has never received a dancing lesson in her life, having acquired all her ability, first, by watching others, and then constantly practicing what she had seen. "The Call of the Dance" is scheduled for release Sept. 20.

DENIAL BY J. HARTLEY MANNERS

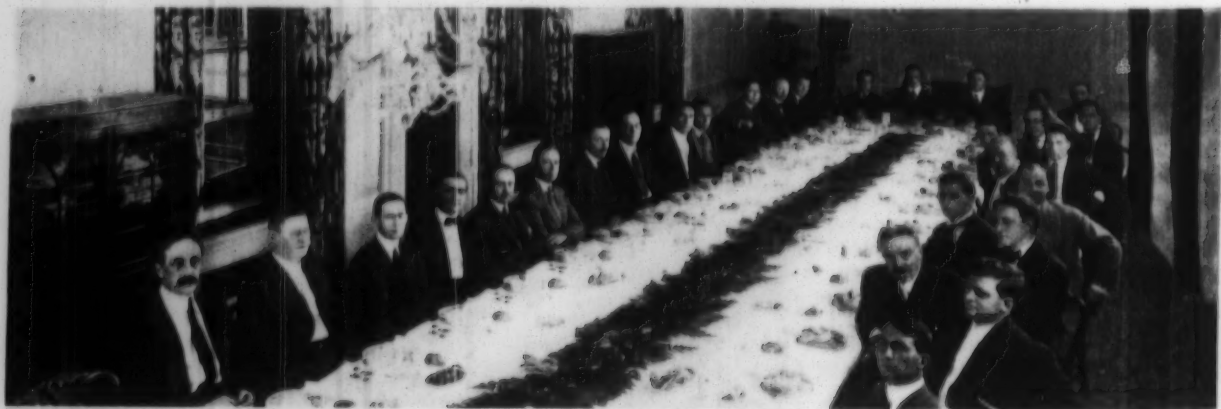
J. Hartley Manners, author and owner of the well-known stage success, "Peg O' My Heart," sends word from the Globe Theater, London, that there is absolutely no foundation for the rumors relative to his play being put into moving pictures. Furthermore, he most emphatically states that he has given no authority to any one to produce his play in pictures, and does not intend doing so.

MURIEL OSTRICHE FOR EQUITABLE

Muriel Ostriche, formerly star of the Thanhouser, Princess brand, and recently star of numerous Vitagraph productions, has signed a contract to appear exclusively in pictures produced by the Equitable Motion Pictures Corporation. She will start work in the very near future under the direction of John Ince or Webster Cullison.

THOMAS PERSONS STILL WITH SELIG

Because Thomas Persons, superintendent of the Selig Pacific Coast studios, went on a vacation it was persistently rumored that he had left the employ of that company. He recently returned to his work after a pleasant visit to New York and Chicago, and the rumors evaporated into thin air.



LUNCHEON GIVEN TO NICHOLAS POWER TO INTRODUCE THE NICHOLAS POWER CAMERAGRAPH 6B TO THE TRADE

Drucker and Co., N. Y.

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GILES R. WARREN.

Giles R. Warren, the well-known producer, has returned from the Pacific Coast, firm in the belief that original scenarios are absolutely necessary for the production of artistic motion pictures, and will devote his time in the future to the writing and production of his own pictures. His long experience as a scenario writer for Lubin, Imp and other well-known companies previous to his activities as a director makes him particularly fitted for the work he is about to take up. Some of his recent successes are: "The Texas Steer," "The Servant in the House," and "Whom the Gods Would Destroy," with Tyrone Power as the star, for the Selig Company, and "The Old Clothes Shop," featuring Thomas Jefferson, for the Majestic-Relliance Company.

SCREEN ONLY FOR MOORE

Victor Moore Forsakes Legitimate and Vaudeville to be Lasky Star

Victor Moore, one of the leading comedians of the legitimate and vaudeville stage for the past ten years, and who was the star of several seasons in George M. Cohan's comedy, "Forty-five Minutes from Broadway," has decided to forsake the legitimate and vaudeville for a period of years to appear exclusively in Paramount pictures produced by the Jesse L. Lasky Feature Play Company.

At the same time Mr. Moore's engagement is announced, plans for a series of "Chimmie Fadden" photo-comedies are declared completed by the Lasky Company. Mr. Moore's first appearance on the screen was in the Paramount picture, "Snobs," produced by Lasky, followed by a picture of E. W. Townsend's "Chimmie Fadden." His next Paramount release will be "Chimmie Fadden Out West," second of the series of "Chimmie" comedies produced under the personal direction of Cecil B. De Mille.

Mr. Moore leaves for Hollywood, Cal., in a few days. He will take a house permanently and reside there in the future.

JUNE KEITH'S EXCITING EXPERIENCE

June Keith, the young star of the Essanay Company, had an exciting experience recently, in which she nearly lost her life. While returning to her home in Chicago from "The Pines," where the scenes for the forthcoming Essanay production of "The Man Trail" are being filmed, a man stepped in front of her car from behind some trees at the side of the road. The chauffeur, thinking it was a robber, increased the speed and tried to escape. The man opened fire, and when one of the bullets missed Miss Keith's head by about six inches, passing through the wind shield, she thought it about time to stop. The man proved to be a policeman, who arrested the chauffeur for speeding.

EQUITABLE'S NEW PUBLICITY SCHEME

The fertile brain of Harry Reichenbach is responsible for a brand new scheme of motion picture publicity. At the five territorial centers of the World Film Corporation distributing centers a high-class press agent will be established, who will aid exhibitors using Equitable or World film service in procuring the largest possible amount of publicity, and instruct them in the basic principles of showmanship. This service will be without cost to the exhibitors.

HENRY OTTO LEAVES AMERICAN

Henry Otto, who has been one of the American Flying A directors for over a year, recently severed his connection with that company to go with the Universal. He will produce large special features only. Previous to his affiliation with the American he was a director for Balboa, and previous to that he was an actor in the Selig and Nestor-Universal Companies. He has had a large experience on the speaking stage, and brings to his new work a complete working knowledge of stagecraft.

TRIANGLE'S PLANS

Complete List of Productions and Stars for New Organization is Announced

A complete list of the productions to be made by the three producing companies of The Triangle Film Corporation up to Sept. 1 is as follows: The Griffith studio has practically completed "The Lamb," with Douglas Fairbanks; "Martyrs of the Alamo," "Old Heidelberg," and "The Lily and the Rose," with Lillian Gish. De Wolf Hopper is to start work immediately in several of the most famous comedy characterizations in literature, Frank Campeau will do Sir Gilbert Parker's "Jordan is a Hard Road," John Emerson has a detective-crook play, and Tully Marshall and Thomas Jefferson are to appear in an adventure story with an oriental flavor.

At Griffithville the most recent accession is that of Paul Gilmore, the well-known romantic actor. Mr. Griffith has selected for him an intensely dramatic scenario entitled "The Penitents," and a great supporting cast including Joseph Hanabery, Josephine Crowell, who made big hits in "The Birth of a Nation," also Seena Owen, Irene Hunt, F. A. Turner, A. D. Sears, Harry Ham, and Edward Warren.

Thomas H. Ince will produce "The Three Musketeers," with Orrin Johnson; "The Iron Strain," with Dustin Farnum; "The Coward," with Frank Keenan, and a new vampire story for Kathryn Kaelred. Billie Burke left for the Pacific Coast on Aug. 28, and will soon be working in a new modern comedy.

Mary Boland, formerly John Drew's leading woman and last season star in "My Lady's Dress," has meantime arrived in Inceville, where Mr. Ince is preparing to present her in a five-part crook drama. Bruce McRae has also come on the scene there, and his first appearance will be made as leading man with Bessie Barriscale.

At the Keystone studio Mack Sennett is working with Raymond Hitchcock, Eddie Foy, Hale Hamilton, Weber and Fields, and Sam Bernard.

Almost hourly the staff of Mack Sennett's Keystone studio is increased. William Jerome and Vincent Bryan are the latest addition to the battery of scenario writers headed by Hampton Del Ruth. Louis Gottschalk, by the way, is composing the thematic music which henceforth is to accompany all the Keystone comedies under Triangle-egis. William Furst, the noted musical director, is still out there dividing his time between the three studios and seeing to it that all the music is completed and practically rehearsed before the pictures are shipped East.

DE WOLF HOPPER'S DEFINITE PLANS

In passing through New York recently on his way to the Pacific Coast, De Wolf Hopper, who is under contract to the Triangle Film Corporation to appear in pictures under the direction of D. W. Griffith, announced his definite plans as follows: "I am going back to William A. Brady and the legitimate stage when I am through with the films," he said; "but that won't be for a year, and maybe two, for I have a sort of understanding with the Triangle for a renewal of our contract. I hope to do for Don Quixote, Gulliver, Falstaff, and other famous characters of the literary classics what I have done for the Gilbert and Sullivan operas."



SCENE FROM THE FAMOUS PLAYERS' PRODUCTION, "HELENE OF THE NORTH."

Featuring Marguerite Clark.

VITAGRAPH

"MRS. JARR AND THE SOCIETY CIRCUS"—Comedy Monday, Sept. 6

To be revenged for a severe snubbing at the hands of small town aristocrats, Mrs. Jarr passes Gertrude, her servant girl, off as a Swedish baroness. Laughable results follow and Gertrude busts up the Society Circus. HARRY DAVENPORT, ROSE TAPLEY, PAUL KELLY, AUDREY BERRY, EULALIE JENSEN, FLORENCE NATOL and CHARLES ELDRIDGE are the cast.

"THE KIDNAPPED STOCKBROKER"—Two-Part Drama Tuesday, Sept. 7

The mysterious disappearance of a well-known stockbroker is cleared up through the daring of a clever girl and the efforts of a cub reporter, who nearly loses his life. Presenting JAY DWIGGINS, LOUISE BEAUDET, DOROTHY KELLY and WILLIAM DUNN.

"THE SIREN"—Comedy Wednesday, Sept. 8

The little country girl adopts city siren methods to win the man of her choice. Her experiences are laughable, and he has to save her from an unpleasant experience with a cafe habitue. In the end her innocence and goodness win his heart. An all-star cast.

"THE ROMANCE OF A HANDKERCHIEF"—Comedy Drama Thursday, Sept. 9

A young wife finds another lady's handkerchief in her husband's possession and trouble starts. She makes a flying trip to Kansas City only to find—after a small riot—that her jealous suspicions were unfounded. MAURICE COSTELLO, LEAH BAIRD and VAN DYKE BROOKE.

"UNLUCKY LOUEY"—Comedy Friday, Sept. 10

Louey tried his hardest to get back into his comfortable prison cell, but despite his efforts at breaking the law, he failed utterly, and wound up by being appointed a magistrate, so he simply makes the best of it. Featuring SIDNEY DREW.

"ONE PERFORMANCE ONLY"—Three-Part Drama Saturday, Sept. 11

A young detective's careful research fastens a daring robbery on a well-known actor and his accomplice. In a startling dramatic manner, the guilty ones are forced to confess and are justly punished. Presenting an all-star cast.

SIX-A-WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"SONNY JIM AND THE AMUSEMENT COMPANY, LTD."—Comedy MONDAY, SEPT. 13

"WEST WIND"—Part Military Drama. Broadway Star Feature TUESDAY, SEPT. 14

"SAVE THE COUPONS"—Comedy WEDNESDAY, SEPT. 15

"THE SHADOW OF FEAR"—Drama THURSDAY, SEPT. 16

"THE PROFESSIONAL DINER"—Comedy FRIDAY, SEPT. 17

"HIS GOLDEN GRAIN"—Two-Part Drama SATURDAY, SEPT. 18

VITAGRAPH ONE, THREE and SIX SHEET POSTERS

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That's what most exhibitors say about the VITAGRAPH BULLETIN. You're missing a whole lot unless you send for this valuable publication. Send in your name and the name of your theatre and get it—free, gratis, for nothing.

THE VITAGRAPH COMPANY OF AMERICA

E. 15th St. and Locust Ave.

Brooklyn, N. Y.

CHARLOTTE WALKER'S NEXT

Charlotte Walker will make her second screen appearance on Sept. 9, when the Lasky Company releases "Out of Darkness" through Paramount. Miss Walker made her initial picture appearance in "Kindling." In her support in "Out of Darkness" a strong Lasky cast will be seen, including Thomas Meighan, Marjorie Daw, Hal Clements, Tom Forman, and Mrs. Loyola O'Connor.

AUSPICIOUS OPENING FOR TRILBY

"Trilby," the first picture to be released by the new Equitable Motion Pictures Corporation, will have its initial presentation at the Forty-fourth Street Theater on Monday, Sept. 6, where it will be continued for an indefinite run. There will be two performances daily, with prices ranging up to fifty cents. Clara Kimball Young has the feature role and Wilton Lackaye will be seen in the part of Svengali, which he played in the original dramatic production. S. L. Rothapfel, formerly of the Strand Theater, will have entire charge of the presentation at the Forty-fourth Street Theater and is assembling the orchestra for that occasion that will characterize his own new Rialto Theater when it opens later in the season. "Trilby" required a cast of forty principals, and was produced under the direction of Maurice Tourneur.

NEW METHOD OF LIGHTING

The Essanay Company was forced to evolve a new system of lighting in taking the fire scene in the last act of their forthcoming feature production, "The Man Trail," adapted from the novel by Henry Oyen. A complete village was to be given over to the flames, and in order to get the necessary amount of light two balloons were sent up, firmly fastened to trees, and a long string of powerful electric lights strung between them. This lighted the village as bright as day and provided for taking scenes before the fire was well under way. The fire was started by an explosion of the powder magazine, and several members of the Illinois militia were slightly injured. The picture was produced under the direction of Captain E. H. Calvert, and features Richard Travers and June Keith.

EUGENE NOWLAND LEAVES EDISON

Immediately after finishing the production of "Vanity Fair," featuring Mrs. Fiske, to be released on the Kleine-Edison feature service, Eugene Nowland, who has been with the Edison Company for several years, signed a contract as feature director with the Thalhouser Film Company, of New Rochelle.

William L. Sherill, president of the Frohman Amusement Corporation, has completed the sale of "The Builder of Bridges" for the British Isles through the company's London office, for what is said to be the largest price ever received for any one production.



Luitzel, La.
ANNE SCHAEFER.
With the Western Vitaphone Company.

NEW ESSANAY STUDIO

Company's Plans Call for Largest Indoor Studio in the World

The Essanay Company has completed plans for what probably will be the largest indoor photoplay studio in the world. Ground will be broken for the new studio about the middle of September, as soon as the gigantic temporary building, which was built for the taking of scenes in Essanay's six-act photoplay, "In the Palace of the King," written by F. Marion Crawford, is torn down.

The studio will be 350 feet in length and 175 in width, making a total floor space of 61,250 square feet. Its estimated cost is \$150,000. The building will be a two-story brick structure, and will be a mammoth addition to the two studios located on Argyle Street, Chicago. The entire lower story will be used as a studio, while the upper floor will be utilized for the offices of directors and assistants and other officials of the company.

The offices on the second floor of the old building will be given over entirely to dressing rooms for the increasing number of actors Essanay now is engaging. The two studios now at Chicago will be continued in use for the production of pictures, the company needing all the floor space available.

Since increasing the number of weekly releases to eleven reels, exclusive of the Chaplin comedies and the V-L-S-E multiple-reel features, Essanay has been considerably cramped for indoor studio space. The extra features have entailed the engagement of a larger force of actors and directors, as well as officials. In taking "In the Palace of the King," in which five thousand persons were engaged, it was necessary to put up four large tents on the Essanay grounds for dressing-room purposes. With all the costuming in this great spectacular production even this was found inadequate. Consequently it was decided to rush work on the new building at once.

THREE NEW STARS FOR ESSANAY

The Essanay Company has engaged three Broadway stars to take part in the photoplay dramatized from F. Marion Crawford's novel "In the Palace of the King," a six-part production to be released on the V-L-S-E programme in October. They are Arline Hackett, William Faversham's leading lady in "The Hawk"; E. J. Radcliffe, and Edgar Lewis. Richard Travers will have the leading male role of Don Juan. Five thousand extra people will be used, including over a hundred professional dancing girls. Others in the cast are Ernest Maupain, Lillian Drew, Thomas Commerford, Nell Craig, and Sydney Ainsworth.

CULLISON WITH EQUITABLE

Webster Cullison, who was head of Ecclair's Western producing plant for two years, and has just completed "The Master of the House" for Cosmos, has signed up as a member of the Equitable Corporation's producing forces. Mr. Cullison is now at work on the staging of "The Bludgeon," from the Paul Armstrong play.

Vita Gives White Way a Laugh

The big electric signs in front of the Vitaphone Theater, both on Broadway and 44th Street, were the cause of considerable amusement to patrons and passers-by last week, because of the name of the feature picture, "To Cherish and Protect." The Vitaphone inaugurated a continuous policy recently and wished to call particular attention to this fact. On the Broadway side, the sign read: "TO CHERISH AND PROTECT."

FROM 1 P. M. TO 11 P. M.
The Forty-fourth Street sign announced: "TO CHERISH AND PROTECT" CONTINUOUS.

The wags among habitual Broadway-ites wished to know why Broadway should be discriminated against, when The Great White Way is wide open from dawn to dawn, and Forty-fourth Street went to sleep long before the rounds of the milkman.

PARAMOUNT CONVENTION

Heads of Distributing Organization Hold Important Conference in Chicago

On Sept. 1 W. W. Hodgkinson, president of the Paramount Pictures Corporation, accompanied by many of his department heads, representatives of the Eastern exchanges and representatives of the producing companies, whose output constitutes the Paramount programme, will leave New York in two private cars attached to the Twentieth Century Limited, for Chicago, where a convention will be held at the La Salle Hotel of all the interests identified with the Paramount pictures. Plans will be made for the ensuing year and questions of mutual interest will be brought up for discussion. Among other things to be discussed will be a concerted sales effort to be made throughout the country under the direction of Frank D. Sniffen, who has recently been appointed general sales manager. Another important appointment is that of Howard E. Spaulding, of the H. E. Lesan Advertising Agency, as advertising adviser.

The heads of the Paramount exchanges will make an effort to be present in Chicago. From the South will come representatives of the Southern Paramount Pictures Company in Atlanta, New Orleans, and Dallas, of which C. E. Tandy is the head. From Los Angeles, Seattle, and San Francisco will come the Progressive Motion Picture Company's men. The Notable Feature Film Company of Salt Lake City and Denver, Colo.; the Famous Players Star Feature Film Service of Minneapolis, the Kansas City Feature Film Company, and the Famous Players Film Service, Inc., of Detroit, will all meet the Eastern contingent at the La Salle.

In New York, W. W. Hodgkinson, Raymond Pawley, Adolph Zukor, Samuel Goldfish, Mr. Weinberg, B. P. Schulberg, Carl H. Pierce, John C. Fynn, William L. Sherry, W. F. Seymour, H. E. Spaulding, Frank D. Sniffen, George H. Meeker, H. I. Day, and Farleton Winchester will be joined by Hiram Abrams, of the Famous Players Film Company of New England; W. E. Smith, of the Famous Players Exchange, Philadelphia; George Mann, of the Famous Players Exchange, Washington, and others, and the party will leave New York together.

COMBINE TO AID EXTRAS

Producers in East to Take Hiring out of the Agents' Hands

The lowly extra is to be saved from the hands of the agent who holds out from 40 to 75 per cent of his humble salary. Eastern manufacturers have combined to do away with the agents and take the engaging of supers into their own hands. At a meeting held last Sunday at the Equitable Company's offices, it was decided to open an employment agency at 126 West 46th Street, which would secure extras for all of the companies in the agreement.

Among the film organizations represented at the Sunday meeting were, Equitable Motion Pictures Corporation, Peerless Motion Picture Corporation, World Film Corporation, Paramount Pictures Corporation, The Triumph Films, The Wizard Studio, and the Metro Pictures Corporation.

KNICKERBOCKER PROGRAM CHANGED

Thomas H. Ince wired Messrs. Kessel and Bauman last Saturday that he had decided to present as his first Triangle release Dustin Farnum in "The Iron Strain," instead of Frank Keenan in "The Coward." While Mr. Ince feels that "The Coward" is a splendid picture, he thinks perhaps that it is too much of a man's play for his introduction to the great Triangle service. Powerful emotional love stories are most in favor with all classes of theatergoers, and Dustin Farnum's Alaskan offering affords just this kind of entertainment. It is said that Mr. Farnum has never appeared to better advantage than in this story of the Alaskan wilds, which was written for him by C. Gardner Sullivan and Thomas H. Ince and produced under the personal supervision of the latter. The other plays of the Triangle opening, namely, Raymond Hitchcock in "My Valet" and Douglas Fairbanks in "The Lamb," will remain unchanged.

D. X. Meaney, formerly with the Universal Company, has gone over to the Metro Pictures Corporation as manager of productions for Francis X. Bushman.

ANTHONY KELLY

PLAYWRIGHT

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MARGUERITE COURTOT.

The Pretty Young Star to Be Featured in Kalem's New Series, "The Adventures of Marguerite."

ANOTHER NEW SERIES FOR KALEM

Commencing Oct. 22, the Kalem Company will start releasing another series of single-reel, high-class American dramas which, it is believed, will rival the well-known and justly popular "Hazards of Helen" offerings. This will make the Kalem programme consist of the "Hazards of Helen" railroad series, the two-reel "Mysteries of the Grand Hotel" series, the "Ham" comedies, the Broadway Star Feature productions, and the new series, which will be called "The Adventures of Marguerite."

Marguerite Courtot will be featured in the new offering, which is based on an idea that should prove immensely popular. In conformity with the general Kalem policy, each picture will be complete in itself, but all will contain some episode in the life of a typical American girl, which the series is to depict. Briefly, the series will show the various adventures of a beautiful, wealthy, refined American girl who believes in practical philanthropy. Various people in all walks of life come to her with their troubles, and she goes about righting them in a manner peculiar to herself. The idea has great possibilities, and the resulting pictures should prove highly entertaining. They will be produced under the direction of Hamilton Smith.

GEORGE KLEINE ACTIVITIES

Announcement is made by George Kleine that the first of a series of two-reel subjects featuring Ethel Grandin will be released on the General Film Company programme commencing Sept. 6, "Her Secret" is the title of the first picture, and this will be followed at weekly intervals by "The Social Law," "A Woman's Mistake," and "The Mysterious Visitor."

The title of the first release on the Kleine-Edison feature service has been changed from "Hello, Bill" to "The Fixer." Bickel and Watson are featured in this adaptation of Willis M. Goodhue's farce. It is scheduled for release Sept. 15. Irene Fenwick's next feature picture will be an adaptation of one of Owen Davis's delightful stories called "The Sentimental Lady."

A meeting of the George Kleine Western managers was held in Chicago Aug. 15. Among those present were: Mr. George Kleine, Merle E. Smith, general branch manager; J. D. Jameson, manager Seattle; Charles M. Thell, manager Minneapolis; John Hardin, manager Kansas City; E. J. Moskowitz, manager Dallas; E. J. Biederstadt, manager Denver; William H. Jenner, manager Chicago; Frank Rutledge, B. T. Hardcastle, W. J. Sturman, and W. Snow-hooks, traveling out of Chicago office; Frank Hough, manager Kleine Optical Company; Charles Hoffman and Douglas Bergh, general traveling representatives.

THIS WEEK'S VITAGRAPH PROGRAMME

"Mortmain," the five-part adaptation of Arthur Train's story of the same name, will be the feature attraction at the Vitagraph Theater this week. Robert Edeson and Muriel Ostriche have the stellar roles in the picturization of this strange, weird, and unusual story. The balance of the programme will contain the first of a new series of Sunny Jim comedies by Elaine Sterne, featuring Bobby Connelly, called "Sunny Jim and the Amusement Co., Ltd.," the comical adventures of a tramp, called "Willie Stayed Single," and a Mr. and Mrs. Sidney Drew comedy, entitled "The Professional Diner."

NEWSY NOTES

Charles Emerson Cook has been engaged by the Vitagraph Company to conduct an extensive publicity campaign for J. Stuart Blackton's sensational new feature film, "The Battle Cry of Peace," which will soon have a Broadway showing. Charles Richman is the featured star.

Dal Clauson, the well known camera man, who did the camera work on "Hypocrites," "Captain Courtesy," and other well-known successes, has been engaged by the Oliver Morosco Company as head camera man. It is said that his salary will surpass that of any other man in the business in like position.

Henry James, formerly of the Mutual publicity department, will be associated with his brother, Arthur James, in the advertising and publicity department of the Metro Pictures Corporation.

The V. L. S. E. has adopted a new trademark, which will be seen on all of their pictures in the future. It was designed by Charles J. Giegerich, the publicity manager.

Edgar O. Brooks, formerly publicity manager of the Gaumont company, has succeeded L. L. Beaudry as the Greater New York representative of the Great Northern Film corporation and has taken entire management for this territory of the big continued photoplay, "The Diamond From the Sky."

"V. L. S. E. Pals" is the name of a new four-page publicity organ published under the direction of Tom North, manager of the Seattle Exchange.

An exciting Selig Jungle zoo picture called "The Tiger Slayer," is scheduled for an early release in which Fritz Brunette will make her first appearance with wild animals.

The Novelty Theater, Brooklyn, N. Y., claims to be the first motion picture theater in New York to make use of cards on the front and rear of trolley cars for advertising. The window cards of the V-L-S-E are being used by this house.

LONE GIRL TO CROSS CONTINENT

On Wednesday, Aug. 25, Anita King, known as "The Paramount Girl," left the Los Angeles studio of the Lasky studios in a high-powered automobile to make the trip across the continent, unaccompanied except by a large English bulldog. When last heard from she had broken the record between Los Angeles and San Francisco by ten minutes. This is a remarkable performance, especially for a woman, for it is a rough mountain road, with few opportunities for real speed.

On her way across the continent she will stop at the Paramount theaters en route and tell the audiences all about how moving pictures, and especially Paramount pictures, are made. She is also the bearer of messages from the Mayors of Los Angeles and San Francisco to the Mayor of New York.

The trip is extremely dangerous. While crossing the desert she will be out of touch with civilization for two days at a time. In numerous places where there are no hotel accommodations she will have to camp out for the night. From Reno to Ely and Ely to Salt Lake City the trail across the desert is cluttered with deep sand, and she will be lucky if she makes as much as fifty miles a day.

Her itinerary includes San Francisco, Sacramento, Truckee, Reno, Fallon, Austin, Ely, Fish Springs, Salt Lake City, Green River, Rawlins, Laramie, Kimball, North Platte, Grand Island, Omaha, Boone, Cedar Rapids, Dixon, Chicago, Valparaiso, South Bend, Elkhart, Fort Wayne, Delphos, Lima, Dayton, Springfield, London, Columbus, Zanesville, Wheeling, Pittsburgh, Hanover,burg, Bedford, Chambersburg, Hanover, York, Columbia, Lancaster, Coatesville, Westchester, Philadelphia, Camden, Trenton, Princeton, New Brunswick, Elizabeth, and New York.

A DIRECTOR'S ANSWER

(Continued from page 25.)

and yet the same results are expected of a picture director as a dramatic director, and the latter is not harassed with 'hurry, hurry, hurry.'

"The 'flit from flit to flit' custom so popular in California must have come into vogue since I left there. Every first-class director that I know of finishes one location before going to another, and I cannot conceive of a real director doing otherwise. As to taking the scenes in consecutive order, that would certainly mean the consumption of appalling wastage if it were religiously observed. Scene one may be an interior and scene two may be located perhaps many miles from the studio. In order to take the scenes consecutively one would be obliged to jump from the interior to the exterior, with perhaps several changes in wardrobe. If the actor wears the same clothing in, say, scenes one, five, eleven, and twenty-five, with same location, the knowing director, in order to save time, makes the scenes in that order.

If an efficient director is given a good scenario he evolves an excellent film from it, and if given a bad story he occasionally

3 Favorite Stars in One Feature by a World-Famous Author—Richard Harding Davis

"RANSOM'S FOLLY"
IN 4 SPLENDID ACTS

SCENARIO, by "RICH-ART"
RICHARD RIDGELY

featuring

Edward Earle, Mabel Trunnelle
and Marc MacDermott

In vivid story-action—of clean, red-blooded men—Richard Harding Davis has never been surpassed. "Ransom's Folly" is his best. This triumphant trio—Edward Earle, Mabel Trunnelle and Marc MacDermott, with the picture master, "Rich-art" Ridgely to heighten their genius—three who have earned their heights by sheer dramatic picturing ability. This is enough for the Exhibitor who really knows. Friday, September 17th. About 4,000 feet.

Bessie Larn and George Wright in the one-act drama, "The Call of the City." Direction, Harry Beaumont. Saturday, September 18th.

Ray McKee and Jean Durnay in the revival, the one-act comedy, "The Silent Tongue." Direction, Will Louis. Wednesday, September 15th.

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makes a good film of it, but I do not know of a single instance where an efficient director has made a bad film out of a good scenario. That prerogative belongs to the cutter."

An entire Lancashire village is under the course of construction at Universal

City for the production of Robert Leon-ard's "The Lass o' Lowrie's," in which Helen Ware is to be starred.

George A. Lessey has left the Universal Company, and at present is touring New England and Canada in his new car, accompanied by Mrs. Lessey.

FEATURE FILMS OF THE WEEK

Sam Bernard Scores Strongly in His Screen Debut—"The Majesty of the Law" Presents George Fawcett—
Pathe Has Successful Comedy in "The Galloper"

"POOR SCHMALTZ"

The Initial Screen Appearance of Sam Bernard in an Adaptation of Daniel Frohman's Well-Known Stage Success. Produced by the Famous Players for Release on the Paramount Program Aug. 22.

Herman Schmaltz Sam Bernard
Mr. Hocheimer Robert Broderick
Jack Conway Tearle
Count Hugo Victor von Himmelburg.....

Ann Dick Bernard
Louise Hocheimer Ruby Hoffman
Leonore Thompson Leonore Thompson

Sam Bernard first, last, and all the time. That, in a word, constitutes a review of "Poor Schmaltz." Though there is more or less of a story, though he is ably supported by a strong cast, still, when all is said and done, it is Sam Bernard, and his own particular form of Bernardian humor, that carries this offering to the unqualified success that it unquestionably is. Not but what it is excruciatingly funny, for it is; but it is funny because Sam Bernard does it, and does it in a way that only Sam Bernard can. Outside of the acting of this well-known comedian, one of the most delightful features of the picture was furnished by the sub-titles. Nearly all of them contained the essence of humor and, furthermore, they were couched in the absurdly ludicrous dialect originated in the Bernardian imagination. They did much to add to the general enjoyment of the picture.

To mention the other members of the cast is like calling attention to the little details in the background of a beautiful picture. Excellent in themselves, they were outshone by the brilliance of the star they had to support. Robert Broderick made a good Hocheimer, the millionaire, and Dick Bernard was convincing and at times amusing as the Count. Ruby Hoffman gave a thoroughly enjoyable performance as the queen of the anarchistic band, and Leonore Thompson handled a small part well. The direction, settings, and photography were up to the usual Famous Players' standard.

The story is of the typical farce-comedy character, slight and more or less impossible. A wealthy retired German insists that his daughter marry a title, though she is in love with a young American, Schmaltz, a wig-maker, reading of this determination in the paper, and also of a young German Count who has renounced his title and joined a band of anarchists, resolves to impersonate the Count in order to win the hand of Hocheimer's daughter. Ludicrous situations follow each other with startling rapidity, culminating in a very funny burlesque duel. Schmaltz is rescued by Anne, queen of the anarchistic band, the Count is blown up by his own bomb, and Louise Hocheimer finally gains her father's permission to marry the man she loves, while poor Schmaltz is led off in matrimonial chains by the queen of the anarchists. It is a picture that moving picture audiences will laugh themselves sick over, and one that will endear Sam Bernard to their hearts as one of the funniest of moving picture comedians. E.

"THE MAJESTY OF THE LAW"

Five-Reel Drama, Written and Directed by Julia I. Crawford for Bosworth, Inc. Released on the Paramount Program Aug. 26.

Judge Kent George Fawcett
His Wife Jane Wolfe
Virginia Calhoun Myrtle Stedman
Lloyd, her brother John Oaker
Lawrence Evans Charles Ruggles



SCENE FROM PATHE'S "THE GALLOPER."

Clifton Crawford, Jessie Ralph, Sam Ryan, Melville Stewart.

While it may not be a conservative speculation, we are more than willing to wager that no critic of a considerable number of screen productions will ever write a picture of this nature, because his wearied being longs for something new. Yet he who could write one as well as this would in all probability pose as a photoplaywright, in which case the sorrows of repetition might lay their message on some other doorstep.

Outside of a duplicate decentralization in the plot and a plot that calls for a double confession, there is nothing at all the matter with the picture. Its author has chosen two strong characters to do the work of sustaining her central interest, the one a stern judge, though a loving father, the other a son of handsome mien, whose mission it is to go through the picture the victim of acts he never did, and which he will not deny because his sense of loyalty forbids him betray a friend. Either one of these would be sufficient to carry a well-produced picture of this length. But confession, which is undoubtedly a salve for the human soul, is scarcely a welcome solution for the critic acquainted in dramatic practice. The average film partisan, though, is no such critic, and undoubtedly there are many who will find that repetition only tends to double the strength of the offering. It is, after all, merely a matter of opinion.

The picture is a type of aristocratic melodrama, in which a Virginia aristocracy is forced into a series of actions entirely repellant to their sense of honor and tradition, but undoubtedly a necessity, as the result of their having been dragged into photodrom. For these characters are all nice people. There is the stern old judge, who goes behind the backs of the people he sentences and helps their dependent families. He also cares a lot for his son, whom, when he is accused of a necklace theft, he orders sternly from his house.

The son wanders, and obtains a position in a bank, where in a month his advancement to teller is no more marvelous than the way in which he received employment. The son of the president of the bank, who helped him to his position, now wants money for an I. O. U., and takes it when the teller is not looking. For this again the boy is accused, taken to prison and tried.

The judge is his own father, who finds him guilty. But in the meantime the brother of the girl the son was to marry has confessed his theft of the necklace—and the son of the bank president comes forward to acknowledge the money theft, so the judge mounts the bench and in judicial manner announces the innocence of the man he has just convicted.

Clearness is sought and readily obtained in making the story plain. Equally clear are the personalities of the actors who take the parts of the judge, his son, and the son of the bank president. George Fawcett as the first of these was able to come close enough to the camera to have every mole and meaning make its enlarged effect upon the sensitive film. He is the true Southern parent, proud and conceited to overbearing; though a human being at heart. That he is all of this on the screen speaks everything needed for his acting. F.

The Pathe-Balboa serial, "Neal of the Navy," featuring William Cortleigh and Lillian Lorraine, has been booked by all the Marcus Loew theaters in New York City for first run exhibition.



ROBERT EDESON AND MURIEL OSTREHE IN THE VITAGRAPH PRODUCTION OF "MORTMAIN."

"THE GALLOPER"

Five-Part Pathe Production for Release Sept. 2. Directed by Donald MacKenzie and Adapted by George Brackett Seitz from the Richard Harding Davis Play.

"Cope," Schuyler, millionaire Clifton Crawford
The War Correspondent Melville Stewart
His Divorced Wife Fania Marinoff
The Brewer's Widow Jessie Ralph
Colonel of the Foreign Legion Sam Ryan
Red Cross Nurse Rhys Alexander
The Unknown David Benton

It is only fair to presume that George B. Seitz either saw the play and remembered the lines or that he had a manuscript at his side, for no adaptation of a stage comedy has been more successful since an "American Citizen." Still this may not be altogether fair, as doubtless many inserts are the adapter's own, but of the eighty-five sub-titles at least seventy-nine are good for big laughs, and five of these, it must be remembered, belong to the beginning of the reels.

In discussing such a conglomeration of fun and laughter as this turns out to be, reason must not naturally be expected, nor is it to be found. Mr. Davis's characters congregate at a Turkish inn. They include the war correspondent who has engaged himself to a brewer's widow, alarmed by the duration of peace and the prospect of never getting another job. When war breaks out he arrives at the nearest capital, with this woman following him, and is also confronted by his ex-wife, who wants alimony. In his desperation he drinks with the Colonels of the foreign legions and manages to insult them all. In this fix he decides to decamp, but the local representative of his paper insists that so wide a publicity as he has been given cannot be ignored, and together they persuade a young millionaire to take his place. The widow, the divorcee, and the seven colonels swoop upon the substitute at once. On the other hand, his departure is an event which the population desires to celebrate, and one may almost visualize a back-stage full of waving arms and scarfs while on a canvas ship in the background a vicarious news gatherer is making a speech of appreciation.

Undoubtedly the funniest in a cast of decidedly funny actors was Clifton Crawford, into whose mouth fitted many of the printed lines, and whose mobile and natural features did much to recreate a part that was one of the screams of the 1906 season. Sam Ryan was a bombastic and always humorous Colonel. Others who drew well-deserved laughter were Melville Stewart, Fania Marinoff, Jessie Ralph, and David Benton, although it was always a little doubtful whether not to credit an over excellent script with a share in the results.

The remainder of the story deals with their adventures afield, where the rashness of an ignorant correspondent, the ubiquity of a brewer's widow, and the vengeance of an insulted Colonel furnish the picture with motive as well as enjoyable material. A handful of Greeks and Turks in turn make matters hot for the principals, but in this sort of an offering one may rest assured that nothing fatal is intended. In fact, the scene in which the two Americans are to be shot against the wall is one of the funniest in the feature. And so it goes. "The Galloper" may not be a continuous spurt of laughter, but it comes close to it, and possesses undoubtedly hundreds of consecutive feet of unalloyed pleasure. F.

A rumor is going the rounds that Oliver Morosco has arranged to star Charley Chaplin in musical comedy next February.

"SHADOWS FROM THE PAST"

Four-Reel Edison Drama, Written and Directed by Richard J. Ridgely. Released Aug. 20.

Hon. Mrs. Fitz-Allen Helen Strickland
Mary, her daughter Mabel Trunnelle
Lord Lester Mabel Trunnelle
Robert Jardon, barrister Marc McDermott
Captain Wilmot, his friend Alpheus Lincoln
Arthur Barton, soldier Curtis Cooksey
Babette, Mary's daughter Nellie Grant

The psychology of success in pictures is probably also influenced by the presence of two projecting machines that make of four reels a continuous blend of film. Were this not so, were the "One Minute, Please," sign still in evidence, then would there also be time to think over the plot and dissect it and to settle the main points in mind. Big situations, however, following closely and smoothly, the one into the other, make this all but impossible in Mr. Ridgely's own composition, and it is not until much later and to those critically inclined that this may be accomplished.

A child of an illegitimate union casts its forebodings over the film and awakens sympathy at once. This is the central narrative. Slight cogitation will recall that there were three suitors, the young officer, the barrister, who loses his eyesight at the soldier's hands after a slighting remark, and the Honorable Lord Lester. The soldier flees after his rash blow, is shipwrecked and drowned while the girl waits with her baby for some word. The child having been born at the house of an old family servant, the girl's mother intercepts the only letter from the soldier, and has also led Mary to believe that her child died at birth.

In what has preceded and follows there were many moments of big, broad dramatic meaning whose only fault, perhaps, was a little sensationalism. They are of a nature whose worth theatricals in one form or another have attested. Above all, one of the finest attributes of the pictures is the correct tempo and the faster playing which the scenes receive as the end is neared. It is indeed rare, outside of slapstick companies, that we find this given so much attention.

Just where drama and life separate is illustrated by the fact of the mother saving all the letters, letters which both the designing barrister and the wife of Lord Lester, Mary, find. His blackmailing intentions are frustrated by a jealous girl, Babette, who shoots him, throwing the suspicion on Mary, who had been to the barrister in the hope that he would cease his attempts. The girl having confessed, Mary leaves to be with her daughter, whom she has just found out about. His Lordship, by this time an old man, writes for her to return home, accompanied, if she will, by her daughter.

We cannot help stating a conviction for the Nth time that Marc McDermott is as fine as any, if not the finest, character actor in films. His part this time calls for a designing and ungracious schemer, yet a gentleman polished in the conventions of English society. To make matters more difficult, he plays with one eye covered to simulate blindness. Mabel Trunnelle finds her real height in the parts where she may look sad over her child. Her appealing ways, her young motherly distraction and love, are feelings that she gets over superbly. The rest of the cast, including some of Edison's popular leads, by their able contributions enable Director Ridgely to work up the plot without a fear for its proper interpretation. F.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

"I am reading stories now that I read two years ago," writes an able Photoplay Editor. "These old plots revamped are yet circulating. I do not notice any appreciable improvement in manuscripts. There has been little improvement the past year despite books, schools, sample scripts, etc. Even the recognition of the synopsis only has brought about little change in the presentation of ideas. What a majority of the would-be writers need is instruction in the simple things. Many continue to pen scripts, write on both sides of the paper, and neglect to enclose stamped and self-addressed envelopes. And then when their efforts are not promptly returned they write in a complaint. Even the more successful authors cannot or will not understand that it takes time for a script to be purchased. Often when the Editor approves, the head of the company must give final decision. Then there follows the red tape in vogue in this or that office before the check can be mailed."

"In many instances, and this applies to more advanced authors," continued the Editor in question, "the names and addresses of the authors do not appear on the script. Or perhaps the name appears with no city or state. Consequently the offering goes to the 'morgue.' I know of one editorial office where there are fifty-six scripts right this minute awaiting identification and it is these authors, probably, who beseege you daily to print letters proving how shabbily they have been treated, and their ideas flched. I received a letter recently in which the writer complained bitterly because his script had not been bought or returned, and he threatened all sorts of personal violence and litigation if he did not receive some 'consideration.' This letter was unsigned. The second and third letter came from the same party and he waxed even more vehement. The final letter was signed by an initial and a name, but no post office address was given. We had preserved the envelope and wrote a letter directed to the general delivery of the postmark on the envelope. In due time this was returned with the usual notation that the party could not be found. All this time the script was reposing in my desk among unidentified manuscripts. I get many manuscripts accompanied by letters nicely typewritten, but with the signature so illegible that no one in the office can read it. Of course there is no name on the script and if there is, it is in the same scrawl. The name is guessed at, and the

script comes back to us and another member has been added to the army of those having fancied grievances."

The above letter is significant and really does not need comment. Every editor and journalist has been active in urging the photoplay authors, real and near, to observe the little things which, in the aggregate, become immensely important things. Evidently a great many have not heeded these first principles in literary work, and there is no excuse to be given. The statement that no appreciable improvement is noticed by this particular editor—and he is among the best—is also significant. It means that despite the kindly efforts of trade journalists, editors, directors, etc., that many of those active in the army of photoplay authors have not relinquished the fond custom of "dashing off" photoplays without giving their work due thought or study.

That crusade of having the director produce the script as written has, with some notable exceptions, proven a delusion and a snare. Firstly, many of the scripts ordered produced as written were so produced, and, woe is me, they looked the part. Secondly, many directors refused to relinquish their need of originality, and insisted on adding more or less deft touches whether or no; and, well, the idea is not so popular as it once was. The principal objection to the ruling, which was extensively agitated some months ago, is that few can write a script ready for production. Mr. J. A. Berst, a well-known authority, for example, says that the writers who can write an original story to be produced exactly as written can be numbered on the fingers of the two hands. Another thing is that every director of high class has his own pet theories as to production. Most of these directors are certain to revamp a script, no matter by whom written. They will shorten scenes, use a few more close-ups or a few less close-ups, and generally change the story about to adapt peculiar conditions to fit a certain cast, or perhaps they have a lighting effect or two that, in their opinion, will enhance the effectiveness of the story. The director rises or falls by the success of the completed picture and not by the completed script. If they spoil the story, the author has a fine and dandy alibi, and, if they improve the plot, the author can point with pride!

A contributor writes interestingly on the subject of the fallacy of educating the public in the inside workings of the motion picture art. Whether it can be attributed to the "colleges" for photo-playwrights, the technical works, etc., the fact remains that motion picture illusion is being extensively lost because of the increasing knowledge of the "behind the scenes." The letter follows: "This educating of the public in 'ways and means' of making motion pictures presages evil that the manager seems to overlook. The very fact that the public now knows how 'cliff stunts' are made has brushed the bloom from the peach. There is no better argument than this, 'familiarity breeds contempt.' Remember how careful the managers of theaters have always been to keep the public from intimate knowledge of what takes place behind the scenes. How storms are made, snow, lightning, etc., all had the greatest fascination until the secrets leaked out. Now a snow storm is greeted with a giggle. It is only the idle, curious person who cares to invade the sacred (and it should be sacred!) precincts. It is not necessary for the great army of writers to know the whys and wherefores of motion picture ways and means, despite the fact that they write the plots. Many also tell their friends of motion picture secrets, and so the news spreads."

"Not long ago," continues the writer, "I sat near a man and a woman who were talking over the picture before them on the screen, which was an animal story—and a 'thriller,' even to me. The woman said the animal was just a big Angora cat painted. The animal was a real wild animal, too! Where thousands of people trail after a



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camera, follow a company to location and watch the movie actors, not one would be able to get into a theater rehearsal. Place a ban on allowing the public to view operations and retain the sense of reality if we would keep their interest. Furthermore, it would be better if all studios boxed in their sets and permitted the companies to play their parts for the directors and those concerned, alone. Sensitive persons often feel they are being 'guyed' when the observers are merely talking idly of other and outside matters. Such things have no place in the theater, so why permit them on the motion picture stage?"

GOSSIP OF THE STUDIOS

THOMAS SANTSCHI, supported by Marion Warner and Lafayette McKee, will appear soon in a Selig multiple reel drama called "In Leopard Land," in which several of the jungle beasts will have important parts.

ROY APPEGATE, who recently directed "All for a Girl" for the Mirrorgraph company, has joined the Equitable Stock company to play heavy parts.

WARDA HOWARD, an actress well known on the legitimate stage, has signed a long term contract to appear in Essanay pictures.

EX-CAPTAIN DENIS WARD, who works at the Edison studio, now that the age limit or politics or something has removed him from the tenderloin police precincts as an active commander, received a call last week. Two detectives from the Bronx police headquarters came asking to be made up as house painters. As Captain Ward's mission in pictures is of a pacifying as well as histrionic nature, he secured at once two disguises which Harry Linson applied and sent the sleuths up Decatur avenue with scaffolding, brushes and other exterior lim-

in dramatic form, was one of David Belasco's greatest successes.

PERRY N. VEKHOFF will start work next week directing the Charles K. Harris feature, "For Sale, a Baby," written by Mr. Harris from his song of the same name.

LILLIAN TUCKER, who played the role of "Lady Una" in "Evidence," which Edwin August has just produced for the F. Ray Comstock Company at Whitestone, is now playing with Charles Cherry, in "The Mummy and the Humming Bird."

ARTHUR ROW has been engaged by the Gaumont studios to play a part in "The Undiscovered Isle."

ZEMAIDE WILLIAMS, who has been playing with the Thanhouse Company for several months, has been forced to give up her screen work on account of eye trouble. She will return to the legitimate stage this season.

RENE PLAISSETTY has finished work on "Her Great Match," the adaptation of Clyde Fitch's play of the same name, for the Popular Play and Players Company to be



MARY MILES MINTER.

In Metro's Winning Car at the Exhibitors' Carnival.

nistic paraphernalia. And report has it that they returned with the two daylight thieves they had been sent out to catch.

MARY ROBERTS RINEHART, the well known novelist, who wrote "The Circular Staircase," a forthcoming Selig Red Seal play, was formally adopted into the Blackfeet tribe of Indians at a big pow-wow recently. She was given the name of Pitamakan, meaning Running Eagle.

EDITH STOREY will be seen soon in a Vitagraph production called "A Queen for an Hour."

PAUL SCARDON has been promoted from the ranks of Vitagraph stars to a Preceptorship. His first picture will be "The Island of Surprise," adapted from Dr. Cyrus Townsend Brady's novel of the same name. William Courtenay will make his initial screen appearance in this production. The balance of the cast will include Eleanor Woodruff, Zeena Keefe, Charles Kent, Alexander Randolph, and Julia Swayne Gordon. Over five hundred extra people will be used.

EDMUND BREESE recently injured his hand while taking a scene in "The Song of the Wage Slave," a Popular Plays and Players feature for release on the Metro programme.

MARY MILES MINTER, the pretty young star of the Columbia Pictures Corporation, has left with her supporting company for the Delaware Water Gap, where most of the scenes for her next picture, "Stork's Nest," will be taken.

BLANCHE SWEET's next photoplay will be the Lasky-Belasco production, "The Case of Becky," by Edward Locke, which,

released on the Metro programme Aug. 30.

HAYWARD MACK has joined the Universal forces in Los Angeles and will be seen soon under the direction of Murdock McQuarrie.

MARJORIE ELLISON, after two years' constant work with the Edison Company, is taking a much needed vacation on the Pacific coast.

WILLIAM ELLIOT has finished his work with the Balboa Company and is on his way to New York to plan his Fall theatrical season.

LEWIS J. CODY, of the Balboa Company, is forced to submit to an ordeal of fire in one scene of "Comrade John," a forthcoming release in which a large temple is burned to the ground.

CYRIL MAUDE, the well-known English actor, when returning home after finishing his work in "Peer Gynt" for the Oliver Morosco company, narrowly escaped death on the American line steamship, Philadelphia. Some miles out at sea two bombs were discovered timed to explode the next day, placed on board by Frank Holt, the man who attempted to assassinate J. P. Morgan.

CHARLIE (FEATURE) ABRAMS, who left the familiar haunts of Broadway with the Quality Pictures contingent for Los Angeles, is now reported as manager of the Mutual Exchange in that city.

THOMAS N. HEFFRON, the Selig director has nearly completed the filming of Charlie Hoyt's "A Stranger in New York." Work will be commenced in the immediate future on another Hoyt adaptation called "A Milk White Flag."

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REVIEWS OF LICENSED FILMS

Unlucky Loney (Vitagraph, Sept. 10).—For a good glimpse of Sidney Drew in a character part the hardened critic gladly pushes back the dark goggles and risks his eyesight, for a Drew picture is not one in which a single fleeting expression would willingly be missed. To us Mr. Drew has always been an encyclopedia of high-class folly, whose actions included at one time or another everything that was fit to come under the classification of fine fun. Here he plays by himself the ridiculous character of an individual who, like O. Henry's hero, wanted to get back into jail but could not. No matter what the predicament this individual conceives, luck turns his way, so that finally he is able to buy his way back into jail when all means of turning himself arrested had failed. And Mr. Drew got some hearty laughter, as usual.

The Drug Clerk (Essanay, Aug. 25).—Ed. Armstrong, having been given the lead in this slap-stick burlesque and then probably told to "go ahead," the limit apparently having been fixed by his capacity for making fun. The possibilities of a soda fountain exhausted, the lead requisitioned a young married couple who want a "child," that they may live up to the expectations of an uncle who comes to visit. Readers may recognize the plot. They would have no difficulty also in recognizing the lead, who dresses in white "nightie," etc., and plays the part of the overgrown child to the wonder of the easily deceived uncle. We see very little to recommend the picture.

Avenging Bill (Lubin, Aug. 31).—The fact Epes W. Sargent is responsible for this short picture may excuse the unfortunate coincidence that we do not know what it is about. Dimly we remember a servant who punches her master around because he is cruel to her poor little lover, Bess Hardy playing the lover. It is on a reel with The Haunted Hat and Mile-a-Minute Monty.

The Haunted Hat and Mile-a-Minute Monty (Lubin, Aug. 31).—An excited room full of people watch the eccentric behaviour of a hat in the road. A brave spirit at last approaches near enough to find a kitten as the mysterious propelling power under the hat. Mile-a-Minute Monty is an animated cartoon which fills in the remaining numbering of feet. Both subjects are on the same reel with Avenging Bill.

A Romance of Mexico (Lubin, Aug. 30).—The three hundred-odd varieties of the romance have to us always seemed typical of Romaine Fielding. That this is due to his voluntary exile in a land where a good many of these spiny species abound to the exclusion of everything else is also responsible for the fact that he turns out pictures of the desert—as applied to Mexico here—which other producers have failed to equal. The clear-cut air and marvelous landscapes are his to photographic exclusion. Under his able grasp the characters move as Mexicans and one American engineer against whom the villain plots because the girl the villain loved now seems to belong to the American. After an attempted vilification by means of transferred notes the picture centers in a natural tunnel where the engineer must fight for his life. An expert shot by the girl

saves the situation. Jack Lawton, Vinnie Burns, Henry Russell, Josephine Keith and John Gordon are in the cast.

The Victorious Jockey (Lubin, Aug. 24).—A brief cartoon comedy from the pen of Vincent Whitman, depicting the subject in the caption. It is linked to Dog-Gone Luck.

His Birthday Gift (Biograph, Aug. 26).—Just such little incidents fit nicely into a thousand feet of film, and when well made are most welcome. It is the story of an indolent girl who hires another to knit a birthday present for her young man. It happens, though, that the girl worker drops the package which the same young man returns to her, according to the address. The shirker then gives him the present as of her own making. The truth revealed, the man then goes over to the worker, with whom, the indications are, he will establish an understanding. It is an explicit picture of a man's preference for the woman who does something.



Moffett, Chicago.
JUNE KEITH,
Youthful Essanay Star

the parts being taken by Augusta Anderson, Mrs. Wright and Charles Perley. George Reehm, directed, making the picture typical of Biograph products.

UNIVERSAL FILM RELEASES

Monday, Sept. 6.
(Broadway Universal Feature) A Little Brother of the Rich. Five parts. Dr.
(Nestor) Their Happy Honeymoon. Com.

Tuesday, Sept. 7.
(Gold Seal) The Receivers. Two parts. Dr.
(Box) So! Don't Wake the Baby. Com.
(Imp) No release this day.

Wednesday, Sept. 8.
(Victor) No release this day.
(L-K) Silk Hose and High Pressure. Three parts. Com.
(Animated Weekly) Weekly No. 183.

Thursday, Sept. 9.
(Lacumbe) Both Sides of Life. Three parts. Dr.
(Big U) The Finest Gold. Dr.
(Powers) Going to the Dogs. Vaudeville act. Com. Frog and Toad Celebrities (Zoology).

Friday, Sept. 10.
(Imp) Crime Triangle. Two parts. Dr.
(Victor) The Country Circus. Com.
(Nestor) He Fell in a Cabaret. Com.

Saturday, Sept. 11.
(Lubin) In the Sunset Country. Three parts. Dr.
(Powers) No release this day.
(Jockey) At the Beach Insignia. Com.

MUTUAL FILM RELEASES

Monday, Sept. 6.
(Amor) In Trust. Two parts. Dr.
(Falcon) Panzer's Prison Plea. Com.
(Keystone) Title not reported.
(Rel.) The Indian Trappers' Vindication. Dr.

Tuesday, Sept. 7.
(Beauty) Plot and Counterplot. Com.
(Mal.) For Love of Mary Ellen. Dr.
(Chan.) The Bowl Bearer. Two parts. Dr.

Wednesday, Sept. 8.
(Amor) The Forecast. Dr.
(Rel.) The Family Doctor. Dr.
(Rialto) The Unsuspected Isles. Three parts. Dr.

Thursday, Sept. 9.
(Cub) Jerry and the Gunman. Com.
(Rel.) The Brand Blotters. Two parts. Dr.
(Mutual) Mutual Weekly No. 36.

Friday, Sept. 10.
(Faistaff) Wreny Walker's Woe. Two parts. Dr.
(Lacumbe) When the Call Came. Two parts. Dr.
(Kay-Bee) Title not reported.
(Rel.) The Mother of Her Dreams. Dr.

Saturday, Sept. 11.
(Beauty) When His Dough Was Cakes. Com.
(L-K) The Strong Man. Two parts. Dr.

LICENSED FILM RELEASES

Monday, Sept. 6.
(Bio.) Among Those Killed. Dr.
(Ess.) Caught. Three parts. Dr.
(Kalem) The Vanderhoff Affair ("Broadway Favorites"). Four parts. Dr.
(Lubin) Teasing a Tornado. Dr.
(Selig) The Mystic Bill. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial No. 71.
(Vit.) The Jarr Family Series No. 18—Mrs. Jarr and the Society Circus. Com.

Tuesday, Sept. 7.
(Bio.) A Difference of Opinion. Two parts. Dr.
(Ess.) His Crucible. Three parts. Dr.
(Kalem) Nearly a Bride. Com.
(Lubin) Finn and Haddie. Com.
(Selig) Never Again. Dr.
(Vit.) The Kidnapped Stockbroker. Two parts. Dr.

Wednesday, Sept. 8.
(Edison) Cartoons on the Beach. Cartoon Com.
(Ess.) The Fable of Hansel's Two Husbands and What Became of Them. Com.
(Kalem) Mysteries of the Grand Hotel (Episode No. 8)—When Thieves Fall Out. Two parts. Dr.
(Lubin) The Irish in America. Three parts. Dr.
(Vit.) The Stren. Com.

Thursday, Sept. 9.
(Bio.) The Broken Wrist. Dr.
(Ess.) A Quiet Little Game. Com.
(Lubin) Romance as a Remedy. Two parts. Dr.
(Selig) South Calvary's Shadows. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial No. 72.
(Vit.) The Romance of a Handkerchief. Com. Dr.

Friday, Sept. 10.
(Bio.) Oil and Water. Two parts. Dr. Re-issue No. 14.
(Edison) What Happened on the Barbuda. Three parts. Dr.
(Ess.) Broncho Billy and the Lumber King. Dr.
(Kalem) The Little Singer (Alice Joyce Re-issue). Dr.
(Lubin) Jealousy. Dr.
(Vit.) Unlucky Loney. Com.

Saturday, Sept. 11.
(Bio.) At the Road's End. Dr.
(Edison) Breaking the Shackles. Dr.
(Ess.) Mind Over Motor. Two parts. Com.
(Kalem) Nerves of Steel (Episode No. 44 of the Hazards of Helen). Dr.
(Lubin) Queenie of the Nile. Com.
(Selig) Into the Dark. Dr.
(Vit.) One Performance Only. Three parts. Dr.
(Broadway Star Feature).

THE PATHE EXCHANGE

Week of Sept. 12.
(Railton) The Tulliers of the Sea. Dr.
(Phantimos) Some Baby. Com.
(Pathe) News No. 66.
(Pathe) News No. 67.
(Panama Films) Seal of the Navy. No. 4. Dr.
(G. R. P.) Simon the Jester. Com. Dr.
(Starlight) Hot Stuff. Com.
(Globe) Strange Occupations. Industry.

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"Where the Road Divides"

DRAMA IN TWO ACTS RELEASED
LOUISE HUFF AND EDGAR JONES \$1.50

"The Red Virgin"

WITH HELEN EDDY AND LC SHUMWAY \$1.60

"A Heart Awakened"

WITH ORMI HAWLEY AND EARL METCALFE \$1.70

"The Golden Oyster"

FEATURING BILLIE REEVES \$1.80

RELEASES

"MORTMAIN" A WINNER

Vitagraph Feature Presenting Robert Edeson Brings Strong Praise
from Reviewer— To Cherish and Protect

"MORTMAIN"

A Five-Part Adaptation of Arthur Train's Story of the Same Name. Featuring Robert Edeson and Muriel Ostriche. Produced by the Vitagraph Company from the Scenario of Margaret Bertsch under the Direction of Theodore Marston. Released as a Blue Ribbon Feature on the V. L. S. E. Program Sept. 6.

Mortmain . . . Robert Edeson
Forsythe . . . James Morrison
Russell . . . Donald Hall
Dr. Crisp . . . Herbert Frank
Flaggs . . . Edward Elkas
Bella . . . Muriel Ostriche
Society Lady . . . Helen Pillsbury

There are so many commendable features to this production that it is difficult to know just where to begin cataloging them. Melodrama, if rightly handled is one of the most gripping forms of theatrical entertainment, and for this reason the most enthusiastic statement in praise of "Mortmain" would, in the final analysis, only prove a conservative estimate of its worth and quality.

To begin with, it has a big, strong story, well told, correct as to accepted psychological theory, intensely and absorbingly dramatic, with suspense held to the last hundred feet of film. And in addition, it is replete with originality, unusualness, and that indefinable quality which makes a story great. To read this one story one would say that Arthur Train was the reincarnated soul of Edgar Allan Poe, for it is as weird, strange, and well told as anything Poe ever wrote.

The next feature calling for especial commendation was the careful attention devoted to realistic detail. Throughout the whole five thousand feet there was not one little detail that had been overlooked, and I believe I am safe in saying that it was the first time in motion pictures that the hallucinations of a person undergoing anesthesia have been realistically photographed. There were a vast number of details pertaining to medicine and surgery and it was indeed a relief to see them so correctly shown. Not even a physician could carp at the technical correctness of the picture.

After seeing the acting of Robert Edeson in this production, to say it was masterful sounds banal. It was tensely emotional. His gradual realization that the hand which had been grafted onto his arm was the hand of a murderer was one of the most absorbingly gripping expositions of dramatic art that it has ever been my pleasure to witness. Edward Elkas gave an able characterization of Flaggs, the revengeful lawyer's clerk, conveying a sense of horror and repulsion with just that degree of artistry that is the hallmark of a good actor. Muriel Ostriche, in the leading feminine role, was thoroughly pleasing, rising to meet her infrequent opportunities with an ability that was charming to witness. Her Dresden-doll like beauty is very much in evidence, but there is real ability lying underneath it. The balance of the cast handled supporting parts admirably, though the characterization of James Morrison as Tom Forsythe could have been improved upon. Donald Hall made a good villain of the polished gentlemanly type.

But when all is said and done, the greatest amount of praise should be given to Theodore Marston, the director. He has recently specialized in the production of high-class melodrama, and it is safe to say that he has reached a degree of perfection possessed by no other director in this form of theatrical entertainment. His effects are attained without the least trace of sensationalism considered so necessary by many for a successful exemplification of this form of dramatic production. Furthermore, he has a thorough and complete knowledge of stagecraft, which is convincingly demonstrated in the artistic beauty of his settings and his judgment in keeping his stage well balanced. His pictures teem with originality, such as his showing change of location by the two gleaming lights of an automobile showing through the darkness of the night. He is also a master of double-exposure photography. And, speaking of photography, it might be well to add that in this picture it was even better than the usual excellent standard maintained by this company.

It is almost impossible to give a convincing synopsis of this story, with its great wealth of psychological detail. In many cases important phases of the action hinge on such seemingly little details, so that to endeavor to tell it all would require far more space than is permitted this review. Briefly, it deals with a gentleman of leisure, a connoisseur of art, and an accomplished musician, who, through an accident, is forced to the alternative of going without a hand or having another one grafted on. He consents to the latter of the two evils, and at last his physician finds a man willing to sacrifice his hand for a large sum of money. The operation is successful, but the man who made the sacrifice dies. Legally, this constitutes murder. Later comes the gradual realization that the hand which he has in place of his own is really the hand of the man who murdered the ward of his fiancée. This realization gradually drives him mad.

for the hand, having once committed murder, constantly curves as if it were again choking a man to death. Finally it irresistibly draws him to choke a blackmailing lawyer's clerk to the point of insensibility, and it is at this point that the tenor of the picture suddenly changes. In the last hundred feet of film it is revealed that all that had gone before was only the hallucinations of a man under the influence of ether. The numerous real complications developed during the early part of the picture are quickly cleared away, and the usual happy ending follows. E.

"TO CHERISH AND PROTECT"

Four-Part Vitagraph Blue Ribbon Feature, Released Through the V. L. S. E. Programme. Written by William Vaughan Pettit and Directed by William Humphrey.

Harry Crane, a stock broker . . . Harry T. Morey
James Poole . . . Harry Northrup
Richard Broom . . . his partners . . . Gladden James
Helen Crane, the wife . . . Estelle Mardo
Bobby, their son . . . Bobby Connolly
Janet, Poole's wife . . . Carolyn Birch
Pratt, insurance company president . . . L. Rogers Lytton

His Wife . . . Louise Beaudet
A Burglar . . . Denton Vane

That characters are often made to act in a manner that the demand for pictures necessitates is rather well brought out in certain features of this melodramatic offering. Yet it is responsible for an hour's good entertainment which it would be impossible to enjoy without this slight bit of humanly material altered to the melodramatically improbable. Perhaps it is easiest to illustrate by one example, taken from the relationship of the three partners, who are losers in a big day on the stock market. Two of them are the evident inferiors of the third man, who has, unhappily, brought them into the market squeeze. They decide to match, or rather pull papers, as to which one of the trio shall die that the others may benefit by his insurance. The acting of Harry Morey, Harry Northrup, and Gladden James makes this scene, in which the two resort to trickery, one of the strongest in the play, and establishes this trio as contributing the best work. Knowing something of the rapid nature of stock transaction, it is only natural to suppose that these men had partnership insurance, and that they would be able to discount the disappearance of the one partner against the money they owed the bank at the end of the day, in some way. Yet this proves not to be the case, and the chance that they took in persuading his widow to pay over his insurance is justified by the drama that the story makes. The finding of what is thought to be his dead body is another bit of action that might also have been improved. After a month's submersion the corpse is dragged ashore. A wallet which the missing partner had placed on the body he found dead is removed from the inside pocket. One must presume a water-tight wallet to account for the card being as stiff and fresh-looking as the hour it came from the press.

The remainder of the story forms rapidly to make a modern "Enoch Arden" with an epilogic ending that conforms rigidly to picture convention. The absent stockbroker returns to find his wife married, legally, as she thinks, to one of his ex-partners. His effort to efface himself is sincere, but chance has him captured for a house thief, and in connection with the real robber, who is hiding behind the door. The latter's confession clears the mystery and imprisons the partner, who thus comes under the ban of the insurance laws. The other partner shoots himself. Estelle Mardo is responsible for one of the finer interpretations, while little Bobby Connolly is as enjoyable as ever in his youthful role. He improves from picture to picture. E.

MOTION PICTURE NOTES

Charles M. Seay, director for the Equitable Motion Picture Corporation, has left for Kentucky, where he will select the locations for the adaptation of Paul Armstrong's successful drama, "Blue Grass."

Mark Edmond Jones, long recognized as a most prolific and original scenario writer, has joined the staff of the Equitable Motion Pictures Corporation and will, from now on, devote himself to the adaptation and scenarioizing of American vehicles.

Several changes were made in the George Kleine selling forces last week. Edgar Healy and Edward F. Guzman were added to the travelling force; H. A. Bugie, of the New York office, has been promoted to head of the Philadelphia office; Foster Moore takes the vacancy created in the New York office by Mr. Bugie's promotion, and E. J. Moskowitz of the Seattle office has been promoted to head of the Dallas office.

Robert T. Haines, one of the most popular men on the speaking stage, will make his first screen appearance in the Equitable Motion Pictures Corporation's production of "Human Cargoes," being produced under the direction of Walter McNamara.

"HELENE OF THE NORTH"

Marguerite Clark Seen in Another Charming Role—"The Manservant" a Strong Kalem

"HELENE OF THE NORTH"

A Five-Part Melodrama. Featuring Marguerite Clark. Produced by the Famous Players Company in Association with Daniel Frohman, under the Direction of J. Searle Dawley, for Release on the Paramount Programme Aug. 22.

Helene (Miss Deering) Marguerite Clark
 Ralph Connell (Lord Traverse) Conway Tearle
 Pierre Elliott Dexter
 Captain Westforth Robert Rogers
 Miss Cadwell Katherine Adams
 John Deering Frank Leese
 Father Durall David Wall
 Wild Buffalo Brigham Royce
 Whispering Grass Eleanor Flowers

A rose by any other name might smell as sweet, but the simile cannot be made to apply to this melodrama of the north woods, for with any other star but Marguerite Clark it is to be doubted whether it would prove as entertaining. For the story, shorn of its northern setting, varies little from the thousands of melodramatic stories that have gone before. It is different, however, in the manner of the telling, and it has, in addition, the charming, delightful, original personality of Marguerite Clark, who, even in the simplest and most stereotyped of situation, instills something that is original and different from the way it has been done before. Even timeworn plots handled in this manner are transmogrified into something that is delightfully entertaining. The exterior settings did not give the impression of the Canadian Northwest and there was one incident in which it was necessary to batter down a door in which the boards had been palpably sawed through beforehand. With these exceptions the picture was presented in an efficient and able manner.

The supporting cast was particularly strong. Conway Tearle made an acceptable leading man; Elliott Dexter as the half-breed Pierre did a fine bit of character work, and Brigham Royce as Wild Buffalo, the Indian, pleased with his able characterization. The others handled minor parts well.

Though melodramatic in trend, the story has been so well told that its tendency along these lines is overlooked. Contrary to the usual way, it begins at the end, and the opening scenes show Helene at a society function after she has come into her own. The guests play a game in which each is to tell a story, and Helene starts off with the story of her life in the Canadian Northwest, reciting in great detail the exciting events leading up to the discovery of her real identity and her marriage to a member of the Northwest Mounted Police. Lord Traverse, the guest of honor, has been delayed by an automobile accident, and just as Helene finishes her story he puts in an appearance, and she discovers that he is the man she married far off in the wilderness before he came into his title. Much to the consternation of the guests, they leave in a hurry to begin a much-belated honeymoon.

The main action of the play comes in Helene's story of her early life, and this is made up largely of the adventures of her whiskey-running father and his pursuit and capture by members of the N. W. M. P., and culminating in her marriage to one of the policemen.

"THE MANSERVANT"

Three-Reel Kalem Drama. Written by Mrs. Owen Bronson and Directed by Hamilton Smith. For Release Sept. 13 as a Broadway Favorite Production.

Sidney Rufe, sociologist Jack Henderson
 Holte, a clubman Robert Ellis
 Evelyn, his wife Eve Prout
 Georgette, an adventuress Bill Slaughter

The first to graduate from the Kalem script department is the director of this and succeeding Kalem pictures, one of the first to be able to write his own scenarios, and also, by reason of his script ability, one of the select number who may accommodate the manuscript to the looked-for effect. Mr. Smith's directorial influence should never be at odds with his script intention, nor is it here. The result is a most commendable big picture, not only for a somewhat unique way of looking at an unusual problem, but for the way in which the production has found its way, scenically, onto the screen.

To most authors the opportunities presented when a young sociologist goes to take a place as servant, that he may study the "servant problem," would be rife with something in which adventure, sociology, and philosophy might mix, but to Mr. Smith it means principally a dramatic event in which a neglected wife, a careless husband, and himself mingle to a tragic climax.

As the mentally equipped student of social problems, Jack Henderson walks right into the part, carrying it through in a quiet way for the most part until the final episode brings forth the stir of action that may no longer be ignored—the shooting. Robert Ellis is his usual good-looking self, but quite out of his usual stride in the part of the villain.

Having given up the task of finding out what the basic trouble is by questioning his servant, the student then decides to secure

a position and find out. In the meanwhile we have been kept in touch with the vicissitudes of servants in the household of the clubman who don't care, and his lonely wife, so that when valet number thirteen leaves we are ready to see the student step in. Backed by references which his friends have no trouble in forging, he secures the place and is immediately more interested in the case of his employer's wife than he is in the other domestics. What he does see of them, nevertheless, we suppose must be to show him that they may be considered quite human when they are not working under orders. The trouble accentuates when his master discovers his servant at the club, and thereafter his suspicion that the student has taken the position to be near his—the clubman's—wife, causes him to stay home quite a bit. Much then transpires before the final scene, in which the valet is confronted. An adventuress with whom the clubman consorts is in the room at the time and fires at the servant. The shot kills the clubman. For once the pistol is found in the hand that fired it, and the woman is led away. Then, of course, the widow and the servant decide to marry.

"HEARTS AND ROSES"

Three-Reel Essanay Drama. Written by Joseph A. Roach and Released Aug. 24.

The Doctor Darwin Karr
 The Girl Beverly Harne

Either generously acknowledging a higher intelligence on the part of his audience or imagining a simple love story would get over without much explanation has caused the author to do away with the usual sort of printed explanations. His philosophical observations on the progress of the love affair gives the offering at once a different atmosphere, which it bears out by being strictly natural, as contrasted with the usual desire to score a phototouchdown, a procedure that requires the most direct road possible. Mr. Roach's treatment is unique.

At the same time we cared little for the light wallpaper that was favored in a number of scenes. These experienced producers need not be advised that contrasts are neither favorable to a good facial background nor are they a favorite thing in the developing room.

"By his mustache ye shall know him" seems to be the principle on which the man with the girl's favor is also given a most mean and treacherous lip-covering. His masculine appeal, nevertheless, is greater than that of the young doctor, Darwin Karr. The couple become engaged, when news of the bank failure prostrates her father. The young doctor takes over his debts and assumes general charge of his affairs. The other man has meanwhile left in the manner designed to injure his standing with the audience. Later he returns, unquestioned by the text of the pictures. But in the meantime the girl has married the doctor, although the phantom of the man who gave her roses seems a wedge in their happiness. With his return and his almost insolent presumption that he can resume his friendship with the girl, the husband decides to leave. Then he decides not to, and returns to confront the interloper in the parlor with his wife. This lady, without explanation, prefers to put her arms around her husband. And, like the author, we leave the explanation to your reasoning.

Under the Fiddler's Elm (Lubin, Aug. 26).—Of course, it is the privilege of any author of a good mystery story to give his audience some hints of what the solution may be; in fact, it has come to be almost regarded as essential to the clear telling of the plot, so that it is not surprising to find here a certain assurance that the end may be guessed. The picture, which has been adapted from the "All Story-Cavaller" by Harry Chandler, tells the tale of a package of blackmail money that mysteriously disappears from a flat rock with detectives watching it. The poor inventor, who has sold his secret to the Government, is arrested, but the daughter of the person who is being blackmailed and who also loves the inventor, saves the day by offering the solution. We were given plenty of hints that a hamper tied to the rear of the villain's auto had a good deal of significance, and with his purchase of rabbits it was only fair to suspect an obdiant thief. This proves to be the case, and in explanatory scenes the girl shows how the trackless serpent seized the envelope in its fangs, and bore it back to its master. Edgar Jones directed with himself, Justina Huff, Edwin Tilton, Walter Marshall, Gilbert Ely, Louis Mortelle, Jack McDonald, and George Clark in the cast.

NEWSY NOTES

The Lubin Company has decided to name the great war play written by Louis Reeves Harrison, and being produced under the direction of Jack Pratt, "The Rights of Man, the Story of War's Red Blot." Rosetta Brice and Richard Buhler will have the feature roles.

Maurice Tournier, director for the World Film Corporation, would greatly like to adapt Wagner's famous operas for the screen, believing that they would make wonderfully successful pictures accompanied by selections from the operas.

"The Man Trail"

IN 6 ACTS

Adapted from the recently published novel by Henry Oyen

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Selig Program for Week of Sept. 13th!

"MAN'S LAW"—Two reel Selig drama written and produced by Colin Campbell, who produced "The Spoilers," "The Carpet From Bagdad," etc. Features Edith Johnson and Wheeler Oakman. Released Monday, September 13th.

"WEARY GOES A'WOOLING"—One reel Selig Western drama written by B. M. Bower, featuring Tom Mix. Released Tuesday, Sept. 14th.

"THE JUNGLE LOVERS"—A Selig Diamond Special in three reels, released Thursday, Sept. 16th.

"COCKSURE JONES, DETECTIVE"—A Selig one reel comedy, released Saturday, Sept. 18th.

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Hamilton Revelle

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"THE MAN FROM OREGON"

Washington Society the Theme of Ince Feature—"The Phantom Happiness" a Lubin Feature in Three Parts

"THE MAN FROM OREGON"

Five-Reel New York Motion Picture Production, Written by C. Gardner Sullivan and Produced Under the Direction of Thomas H. Ince. Released as a Mutual Masterpiece.

"Honest" Jim Martin Howard Hickman
His Mother Fanny Midgley
Lauders Herschel Mayall
Harriet Lane Clara Williams

Washington society and political intrigue have been the inspiration of a good many novels, plays, and also of a few films. But just as the biography of a certain Senator, chronicled by Mr. Samuel Hynes several years ago, is in our opinion the clearest and most natural exposition of the fight every young, well-meaning Senator has to fight, so this offering is as good as has been ventured in the films. Of course, the picture has a melodramatic tendency, but, barring this, film and novel have much in common.

The point about Mutual Masterpieces, it seems to us, is that they define clear-cut plots in a strong, appealing manner. This is clear-cut in scenario, in direction, and in the acting, and that its story is clear-cut may be judged by a summary of the events. A Senator leaves his Oregon constituents with the glorified intention of serving their interests, and, in particular, of keeping the land-grab bill from being passed. He takes his mother along and installs her and himself in modest apartments. While the much-rumored lack of resources do not seem to bother him, the agents of the crowd desiring the bill passed do. The visible exponents are Lauders and the clever woman who has a record of men inveigled only equalled by the list of those she has gone after. She, being introduced by Lauders, goes after the new Senator. In a beautiful natatorium leading from a private reception she falls to win her point, so her chief insists that they try more forceful means. The woman, who has been completely won over by his mother and her old-fashioned ways, demurs. He insists. The result is one of those carefully and dramatically pictured scenes in which Lauders waits behind the velvet curtain with his camera while the woman maneuvers her victim into a focusing position. Disheveled hair and torn bodice are a matter for a clever schemer to lightly overcome, and flashing from one tense corner to the other as each of the principals plays their part, the scene is soon finished.

There remain still the views of the Senate chamber, of the debate on the bill, and of the oratorical flourishes and the gallery approval, all on the day before the partisan vote. The Senator has spoken in favor of the measure, despite the threat to release the picture for publication. It is all remarkably well done, and in the detail, in the way the film is cut, in the general handling, is one of those parts most referred to by clear-cut picturing.

The day of the vote does not arrive on the film, for the repentant woman steals into Lauders's office to destroy the negative. The combination of the safe has been changed. She telephones police headquarters who send men to open the steel obstacle. As it swings open Lauders arrives. Though he seizes the negative, she manages to shatter it with a bullet, and he, fearing exposure, is obliged to leave the matter drop. A Senator's thanks for the shattered glass bits is an invitation to tea, and any one cognizant of picture romance will not doubt how it will end.

We find ourselves tempted to summarize the production by saying it is merely a strong picturing built about a subject of dramatic possibilities that have been utilized. Assuredly this would be a weak way of putting it. Simple it may be, but strength enough has been found by these able producers to entirely eradicate all thoughts of simple production. Strength in every feature of film production has changed the simple to superb, while a set of little performers in an able director's fingers have given a finished air to an offering otherwise well-nigh perfect. Commercially speaking, it deserves an A-1 rating, to which exhibitors will do well to extend the credit of their houses for a considerable drawing.

"THE PHANTOM HAPPINESS"

Three-Part Lubin Drama, Written by Shannon Elfe and Produced by George Terwilliger. Released Sept. 2.

Don Emerson Earle Metcalfe
Alice, his wife Rosetta Brice
Mary Allison Ormi Hawley
The Lawyer William H. Turner

While it may not be an exclusive sight to see two women openly fighting over one man in films, the unalloyed manner in which they do go after the male in this offering, while it may seem to pronounce them a silly lot of folks, to be sure, makes the picture individual, to say the least. Also, it is rather difficult to find much to say in distinction of one of the most familiar forms of the common triangle except that it is a well-worked-out drama, presented by a capable trio of actors. Silly though it be, and improbable also, the author has filled it with many dramatic lines and one or two good situations as

well. Holmes's lines, "Wealth's wasteful tricks I will not learn, nor ape the glittering upstart fool," give the flavor of a plot that deals with an author and his wife who goes in for the material things in life—wine, suppers, display, and gregariousness in general. His soul longs for an appreciative mate and hates waste such as his wife indulges in. Attracted by the roses in his garden, a strange lady wanders in one day, and the longed-for connection has been found. Thereafter it is nip-and-tuck between the two women, the continued excesses of his wife driving the man to the sun garden of the other woman. Evidently he has been away from home for some time, for his wife finds a broken pencil on the floor that he threw there the day he violently displayed his displeasure at her conduct and left. The wife now sends a lawyer and later goes herself to the other woman, offering all she has for the return of her man. This individual comes to his senses when he must return home for some manuscript and finds the care his wife has bestowed on his desk during his absence. The other woman devotes her love to a founding institution.

From an intellectually dramatic standpoint these are a very foolish set of people, yet it must not be thought a poor picture.

"THE WILD CAT"

Two-Reel Lubin Drama, Written by Marc Edmund Jones and Produced by P. Powell. Released Sept. 1.

Vanity, the girl Lucille Young
Sargent George Roth
Mary Leola McLean
John Gordon Murray
Dick W. E. Parsons
Carr Robert Gray

By personifying a young girl as Vanity and showing some of her adventures and a few of her inherited dislikes, Marc Edmund Jones has contributed a subject that, in our experience, is as fine a pictureplay as he ever wrote. Certainly it is a most unusual subject. It is not a general discussion of all the human qualities, such as "Experience" or "Everywoman," but a particular application of dramatic treatment applied to the one quality. Audiences may be somewhat at sea on the deeper psychology of the action, because they will miss the usual pandering to a supposedly amateurish intellect. Best of all, it is no direct lesson, but a nicely disguised play.

The Wild Cat is a young lady who must dress in her best bib-and-tucker at all times, a mode of sartorial adornment that is entirely at variance with the mudiness of the village street and its gaping inhabitants. It develops later that her father, unbalanced and invalided by a mistake in naming the girl what he did, has devoted most of his time to choosing her dress for her. This accounts for the bounces and frills. Her life is not a pleasant one. The idlers on the corner insult her, the women talk about her, and the little joy she finds in it is partly undressing, wading into the stream, and whipping the ripples into spray. It is not much satisfaction at that. Then along comes the man from the city, who is mildly curious and quite sympathetic. She believes she will marry him. But on the way home she meets the idle son of rich parents, who has just quarreled with his fiancée in the tonneau, and accepts his ring. She tells her parents about it, and then leaves to keep the elopement appointment. His trying to force his arm about her kills his chances, when she again meets the other man. His conduct in failing to try the usual embrace decides her in his favor, the more so as she is obliged to ask him for her first real kiss.

It is not, of course, the first picture which has sought to embody Vanity, Charity, Purity, and other human qualities, but it is, we believe, the first to treat them in this way, and, needless to say, it is the very one for which any person in search of that elusive "different" feature should be on the lookout. Lucille Young helps the offering along with her distinct, youthful and intelligent impersonation of Vanity under compulsion.

MOTION PICTURE NOTES

Fraulein Fraunholz, who has just finished playing the heavy with Gail Kane in "Her Great Match," has been engaged and is now playing the lead opposite Edmund Breese in "The Song of the Wage Slave," both features to be released on the Metro programme.

The Paramount Pictures Corporation sent another camera man off recently to procure extensive travel views along the east coast of South America.

Ashley Miller and his wife, Ethel Browning, have returned from a two weeks' cruise on their houseboat *Arkady*, and have again picked up their moorings off the Huguenot Yacht Club, New Rochelle.

George W. Terwilliger, one of the Lubin directors, is planning a big naval scene of Newport in which a torpedo boat destroyer of the United States navy will demolish with her guns a large schooner purchased by the Lubin Company for that purpose.

REVIEWS OF FEATURE FILMS

"A SPECIES OF MEXICAN MAN"

Three-Reel Lubin Drama. Written and Produced by Romaine Fielding. Released Aug. 25.

The Mexican Man Romaine Fielding
Rose, his sweetheart Audel Higgins
Federal Spy Jack Lawton
Hiram Roscoe Karns
Bliss Vinnie Burns
General Diaz Henry Russell

Romaine Fielding's pictures are different because he makes of his lead—usually played by himself—a unique figure. It is a figure that looks different and thinks in superlative terms. And when he fights we all have in us still enough of the Don Juan to admire his prowess. Odds of fifteen to one are nothing at all to him. He dresses extravagantly and in extreme, and he makes altogether such a figure as one might not infrequently encounter in dream-land. His specialty is out-heroining even a picture hero.

Add to such an interesting figure, for those who do not know it, a country as bizarre as the man himself, a land of stone and cacti, cacti that grow in strength and weird shapes in a land that photographs beautifully because of the clear atmosphere, and we have an almost ideal character and topographic combination. It is difficult to tell whether the land favored the director or vice versa. At all events some striking screen views await the approval of the picture connoisseur.

The story opens in a manner to add mystery to uncommonness. Night photography and unusual camera effects are responsible for a feeling of a strange story in a strange land. It seems that the federal authorities are after a young revolutionary leader—Fielding—and much of the first reel is devoted to this. Reel two develops the presence of the man of glamour among some Americans, and his superiority in every way over them also. It includes, besides, a miraculous and nerve escape from the Federals. His vow to be the President of Mexico, made to some general, finally sees sudden fulfillment in the third reel, where with acclamation he is given a seat and sworn in. Later he informs the assembly that he is about to take to himself a wife, the American girl who admired him back in the second reel.

All of which may not sound much like the requirements of a feature story. Yet Mr. Fielding's manner, his excellent photographic effects, and his grasp and knowledge of detail and action that follows consecutively, has gone to make this easily the best and most original Lubin picture released within a long time past.

"THE KEY TO POSSESSION"

Two-Part Kalem Drama. Written and Produced by Hamilton Smith. Released Sept. 17.

Tony Breslow, man-about-town Robert Ellis
John Halstead, banker Richard Pardon
Gwen, his daughter Eve Prout
Benton, a false friend Steven Purdee

If it were possible to imagine the reputation of a nice young girl being ruined because she was given an unwilling joy spin one night, and if it were only possible to believe that she objected so very much to being kidnapped as the author would have us believe, why, then the only criticism would vanish at once. At that, it is but a cautiousness at the character of a play personage, a question which Sheridan found important enough to include in "The Rivals."

For so young a director, Mr. Smith has chosen some remarkable effects. His exteriors, his rich studio sets, his composition, all are signs of an unremitting search for the proper location. His one exclusive effect is the scene in which the lights of the auto—by night—are seen tearing along the road, two eyes in the face of darkness. Having kidnapped the maiden from her home one night, kidnapped her because he wanted her and because, having seen him in one of his cabaret larks, her father objected to him, he consumes the best part of the darkness in his powerful roadster. Morning finds gasoline exhausted and a maiden resolved that she must marry him; her reputation after such a lark she must consider shattered in little bits. So they do get married, and here we have the strength of Mr. Smith's story, their living together, he being a millionaire, and the living therefore being very comfortable, but she refusing to do more than live in his house. Love does awaken in her breast, but she is ashamed to acknowledge it. That reliable person, a friend of his, is now introduced, and his trying to make violent love to the girl brings the husband in her rescue. All ends well. There is much good acting in the film.

"THE COTTON KING"

Five-Part William A. Brady Picture Plays Inc., Offering Released by the World Film Corporation Aug. 30. Produced by Oscar Eagle. From the Play by Sutton Vane.

John Osborne, cotton king George Nash
Betty Drayson, the girl Julia Hay
Her Mother Julia Stuart
Stockley, mill manager Eric Mayne
Henry, his father Fred Truett
Ponsoco, Jewish financier Mario Majeroni

William A. Brady first produced this melodrama in New York in 1894. It is an English importation that was received

without much stir or comment by the critics, and it will not appeal in photo-form with much greater force. "The Cotton King" is so clearly a conventional melodrama that nothing more need be said concerning the nature of the play. While the speechless art may eradicate many of the sensational lines, it is melodrama nevertheless; deserted females, burning prison rooms, an escape from a descending elevator which proclaim it as melodrama pure and simple.

The scenes in which the Cotton King earns his laurels and those surrounding the cotton mill and the manufacture of the white staple are quite the most spectacular and comprehensible in the picture, the more so, perhaps, because the intense excitement stirred up by market upheavals have been pictured frequently enough to be understood in furthest Iowa without explanation. The part that concerns the principals is typical of the A-B-C's of plots that fit into this sort of action. There is much, however, the inheritance of the drama, that is not nearly so clear. It would have been much better to have followed up the gist of the drama than to have attempted to present so much material.

The Cotton King buys a mill in Tennessee. An explosion starts things by injuring one of his employees. His mill foreman deserts the girl, while the King becomes engaged to another whom the foreman covets. The latter distorts a market message so that the King is all but ruined. Then the villain kidnaps the King, who escapes in time to prevent the elevator from crushing his girl. An assistant villain confesses, and his principal is led away to jail.

"THE TIGRESS"

A Three-Part Vitagraph Drama. Written by William Addison Lathrop and Directed by Lorimer Johnston. Released Aug. 28.

Neiga Petrona, the Tigress Julia Swayne Gordon
Ivan Petrona, her adopted son Bobby Connelly

At 20 years Garry McHenry
Judith Harmon Zena Keefe
(Judge Harmon's adopted daughter)

Jim Harrigan, a detective Leo Delaney
Tim Rooney, his assistant George Stevens
Mrs. Lelah Benton, housemaid Katherine Frank
Osp Petrona Frank Holland

(Husband of the Tigress) Harry English

W. A. Lathrop has designed a feature that fits nicely into the demands of the form of play that allows a band of criminals to hold sway for a while, and then trails them down by means of a noted detective. In addition to this rise and fall of banded criminalism, however, he has presented as their leader a personage of grim determination, a woman from whom the offering has been given its name. It is a typically melodramatic offering, put on in a high-class way, and undoubtedly, from the way it has been handled, as likened to other melodramas of the old Bowery days, it is not unworthy of the name "Broadway Star Features," as applied, geographically as well as comparatively, to the improvement in this sort of picturing.

Brooding over the loss of her boy, the wife of the gang leader agrees to take a nurse's place in the home of the judge and to help steal his child. In the theft her husband is killed and she shoots her way into his shoes as leader. A gang that holds together twenty years must be a good one, so it is little wonder at finding them experts by the time the boy, and a girl the judge has adopted, have grown up. Strange enough, the two youngsters love one another and have the parental consent. Then a robbery puts the detective on the trail, and by means of dictaphone, disguise and subterfuge he manages to capture the entire outfit. The mother is also caught in the net, and seeing that the game is up she sends for the judge and reveals to him the truth about his long-lost son (recognized by a scar on the wrist). Immediately the boy, who was very fond of his mother, throws his arms around the neck of his new-found father. The woman kills herself. Julia Swayne Gordon is seen only too little in the title part.

Under Oath (Kalem, Sept. 15).—In one of these nautical inspired scenarios that finally lands the plot and its triangle of principal characters in the hotel, that they may conform to the others in this "Mysteries of the Grand Hotel" series, this two-part Kalem production succeeds in holding its fair share of episodic merit. The offering opens with the scene where the girl takes an oath, that, judged by its length, must have been meant. On shipboard she then encounters a young American person, and finds his company excellent. He picks up a ring on deck, and wears it. Thereafter the girl follows him with a different purpose. In the meanwhile the person who dropped the ring dies, he being the secret agent, for the foreign power, the girl was after. But the young man she mistakes is a detective in the hotel, where she secures work in the manicure department. When she confronts him, he shows her the report of the agent's death. Then she tells him her reason for the vindictive pursuit—he ordered her father shot—and is relieved that the detective is ringing for a minister and not the patrol wagon. Hamilton Smith is the author, James W. Horne the director. True Boardman, Martin Sals Thomas Lingham, and Frank Jonasson are the cast.

Carlyle Blackwell and Theodore Roberts are to be seen soon in a Lasky production of "Mr. Grev of Monte Carlo."

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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION			
DATE	PRODUCER	PLAY	STAR
July 1	Famous Players	Little Pal	Mary Pickford
July 5	Morocco-Bosworth	Bugmaker's Daughter	Maud Allan
July 8	Lasky	The Clue	Blanche Sweet
July 12	Lasky	Kindling	Charlotte Walker
July 15	Paramount	The Running Flight	Violet Heming
July 19	Lasky-Belasco	The Fighting Hope	Laura Hope Crews
July 22	Morocco	Kilmeny	Leahore Ulrich
July 26	Famous Players	Seren Sisters	Marguerite Clark
July 29	Lasky	Puppet Crown	Ina Claire and Carlisle Black
Aug. 2	Famous Players	Rags	Mary Pickford
Aug. 5	Famous Players	Sold	Pauline Frederick
Aug. 9	Lasky	Secret Orchard	Blanche Sweet
Aug. 12	Morocco-Bosworth	Nearly a Lady	Elsie Janis
Aug. 15	Lasky	Marriage of Kitty	Fanny Ward
Aug. 18	Famous Players	Helene of the North	Marguerite Clark
Aug. 23	Famous Players	Poor Schmaltz	Sam Bernard
Aug. 26	Morocco-Bosworth	Majesty of the Law	George Fawcett
Aug. 30	Famous Players	Heart of Jennifer	Hazel Dawn
Sept. 2	Famous Players	The Incurable Duke	John Barrymore
Sept. 5	Famous Players	The Foundling	Mary Pickford
Sept. 9	Lasky	Out of Darkness	Charlotte Walker
Sept. 13	Lasky-Belasco	The Case of Becky	Blanche Sweet
Sept. 16	Morocco	Peer Gynt	Cyril Maude
Sept. 20	Famous Players	The White Pearl	Marie Dore
Sept. 23	Bosworth	Twins Ever Thus	Elsie Janis
Sept. 27	Lasky	The Explorer	Lou Tellegen
Sept. 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason
V-L-S-E, INC.			
Corrected up to Friday, Aug. 27.			
July 5	Lubin	The District Attorney	Dorothy Bernard and George Soule Spencer
July 12	Vitaphone	Crooky Scuzzes	Frank Daniels
July 19	Bosworth	The Blindness of Virtue	Edna Mayo
July 26	Selig	A Texas Steer	Tyrone Power
Aug. 2	Lubin	The Climbers	Gladys Hanson and Geo. S. Spencer
Aug. 9	Vitaphone	Chalice of Courage	Myrtle Gonzales and William Dun-
Aug. 16	Bosworth	A Bunch of Keys	Jane Keith and Johnny Slavin
Aug. 23	Selig	House of a Thousand Can-	Grace Darmond and Harry Mestayer
Aug. 30	Vitaphone	Wheels of Justice	Raymond Hitchcock
Sept. 6	Lubin	Ring Tailed Rhinoceros	Robert Edison
Sept. 10	Vitaphone	Northman	Octavia Handworth and Beatrice Morgan
Sept. 13	Lubin	The Great Ruby	Eugene Besserer and Guy Oliver
Sept. 16	Selig	The Man Trail	Marie Dressler
Sept. 20	Lubin	The Circular Staircase	Marie Dore and Antonio Moreno
Sept. 23	Vitaphone	Thillie's Tomato Surprise	Edith Storey and Bryant Washburn
Oct. 4	Selig	Dust of Egypt	Otis Harlan, Grace Darmond, and Rita Gould
Oct. 11	Vitaphone	In the Palace of the King	
Oct. 18	Selig	A Black Sheep	
Oct. 25	Lubin	The Great Divide	
WORLD FILM CORPORATION			
June 7	Brady	Little Miss Brown	Vivian Martin
June 14	World	Fine Feathers	Janet Beecher
June 21	Shubert	The Moonstone	Elaine Hammerstein and Eugene O'Brien
June 28	Brady	The Face in the Moonlight	Robert Warwick
July 5	McIntosh	Colonel Carter of Cartersville	Burr McIntosh
July 12	Brady	After Dark	Martha Hedman
July 19	Brady	The Cub	Clara Kimball Young
July 26	Shubert	Marrying Money	Vivian Martin
Aug. 2	Shubert	The Little Dutch Girl	

GENERAL FILM FEATURES.

(Three Parts.)

JULY.
Selig. The War of Dreams.
Vitaphone. The Criminal.
Kalem. The Seventh Commandment.
Vitaphone. The Man from the Desert.
Knickerbocker. Hamlet. With Forbes-Robertson.
Lubin. When the Gods Would Destroy.
Bosworth. The Counter Intrigue.
Edison. Eugene Aram. Four parts.
Kalem. Midnight at Maxim's. Four parts. Cast of Broadway Stars.
Bosworth. Temper. With Henry Walthall.
Lubin. All For Old Ireland. With Valentine Grant.
Selig. The Octopus.
Kalem. Don Caesar De Bazan. With W. Lawson Butt.
Edison. Her Vacation.
Vitaphone. The Confession of Madame Barastoff.
Kalem. The Crooked Patch.
Vitaphone. The Lorelei Madonna.
Biograph. Under Two Flags.
Lubin. Destiny's Skein.
Selig. Motherhood.
Edison. On Dangerous Paths. Four parts.
Bosworth. The Sky Hunters.

AUGUST.

Kalem. The Maker of Dreams.
Vitaphone. The Scar.
Biograph. Jane Eyre.
Knickerbocker. Tides of Time.

NEWSY NOTES

Anna Little, recently with the Universal, has signed a contract with the American Company at Santa Barbara, and will be seen soon in a series of Western comedy dramas.

A great Labor Day celebration will be given the labor organizations of Los Angeles by the Selig Company at the Selig Jungle Zoo. An extensive athletic programme has been arranged.

Sam Spedon, of the Vitaphone Company, started recently on what was ostensibly a four weeks' vacation, but which turned it self into a six weeks' business trip. He found so much of interest in the far West, from a business standpoint, that he concluded he had no time for a vacation.

Daniel Ellis, who will be remembered as

Lubin. The Witness.
Selig. The Scarlet Lady.
Edison. June Friday. Four parts.
Bosworth. Eyes That See Not.
Kalem. The Runaway Wife. With Stewart Baird.
Bosworth. When My Lady Smiles.
Lubin. Bold Emmet, Ireland's Martyr.
Selig. When Love is Mocked.
Edison. The King of the Wire.
Vitaphone. Heavy Villains.
Edison. Shadows from the Past. Four parts.
Biograph. East Lynne.
Edison. The Slave Student.
Kalem. The Legacy of Polly.
Kalem. The Barnstormers. Four parts. With Myrtle Tanchill.
Kalem. The Masked Dancer. With Anna Orr.

METRO PICTURES CORP.

May 9 Cora (Roife).
May 17 The Middleman (London).
May 24 Four Feathers.
May 31 Her Own Way (Popular Plays and Players). Florence Reed.
June 7 Fighting Bob (Roife). Orrin Johnson and Olive Wyndham.
June 14 My Best Girl (Max Fleiman and Lot-Meredith).
June 21 Always in the Way (Mary Miles Winter).
July 12 Marse Covington (Edward Connelly).
July 19 The Right of Way (William Faversham).
Aug. 2 Sealed Valley.
Aug. 9 The Second in Command (Francis Bushman).

the author of "Madame Coquette," "The Incompetent," "The Conspirators" and other successful two-reel Lubin features, has returned to the scenario department of that company after an absence of over a year.

Owing to a large increase in the volume of business handled, the George Kleine Boston office has found it necessary to seek larger quarters. It moved recently to the large new three-story building at 14 Piedmont Street.

"Miss Sticky Mouffe Kiss," the first story from the pen of James Montgomery Flagg ever secured for motion pictures, has been put in production by the Vitaphone Company under the direction of Sidney Drew.

James Oliver Curwood, the well-known author, has contracted to write exclusively for the Vitaphone Company.

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In the Powerful Three-Act "Broadway Favorites" Feature

THE MANSERVANT

Mr. Henderson's record of successful Broadway appearances is a remarkable one. Among his vehicles were, "The Pink Lady," in which he remained at the New Amsterdam Theatre, New York City, and at the Globe Theatre, London, for three years; "The Candy Shop," Knickerbocker Theatre, etc. He enacts the title role in this powerful drama.

Released in Regular Service, Monday, September 13th

Special 1, 3 & 6-sheet, 4-color Lithographs

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The waiter, the cook, the cabaret singer and the cashier get into a mixup which causes a riot of fun.

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One of the Twelve Weekly Two-Act

MYSTERIES OF THE GRAND HOTEL

The vendetta which, starting abroad, comes to a head at the Grand Hotel, makes this the best episode released.

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A Two-Act Modern Drama

Kidnapping Gwen, the ruse compels her to wed him. It brings about his regeneration.

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A GIRL'S GRIT

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Railroad Series

To capture the crooks, Helen leaps from the top of the station shed to the roof of the passing train!

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Warning

There having appeared, at various times, statements in the newspapers that a certain American manager intends to permit motion picture exhibitions to be given of my play "Peg o' My Heart," this is to give notice that no one but the undersigned possesses the right to give, or authorize the giving, of motion pictures of this play, and that no such exhibition has been or will be authorized. Any one attempting to give a performance of the play by means of motion pictures, or using the title "Peg o' My Heart," in connection with any such exhibition, will be promptly and vigorously prosecuted.

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"The Esterbrook Case" (Vitaphone Co.)
"In the Fog"—(Famous Players Co.)

Adapted by

"Via Wireless" (Pathe Freres)
"At Bay"—(Pathe Freres)

EDWARD JOSE RAYMOND MCKEE

Independent Producer

In Preparation—"THE CLOSING NET"

EDISON STUDIO

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REVIEWS OF LICENSED FILMS

Heart-Sellig, No. 66 (Aug. 18).—The army training at Plattsburgh, N. Y.; the arrival of the \$2,000,000 gold shipment; an aviator falling into San Francisco Bay; child farmers of Brooklyn public schools; the marines starting for Port-au-Prince; the New York harbor police being taught wig-wag signals; selling lottery tickets in Rome for the war cause; the best pictures those of the pumping and raising of the *Eastland*, Chicago's death ship. The selection is alive with interest and well photographed.

A Girl's Grit (Kalem, Sept. 18).—While it may seem useless to repeat each week, that there are episodes of excellence. It would be almost criminal not to mention this particular picture above, perhaps, all the others. To the fraternity of the car and brake-beam it will be fully evident what a jump from a station road to a passing train entails, what a walk along the car roofs, and finally a leap from coal tender to engine can also demand in nerve, and in skill and agility. To the layman these feats may appear of no great moment, for it requires only the fraction of an instant to catch each one of the camera, but to us they seem some of the most marvelous feats ever performed in motion picture photography. And the marvel is all the greater because Helen Holmes does them. If Miss Holmes dreams at all, it must be of her director, James Davis, or of her author, E. W. Matlack, whom her not unnatural instinct tells her are preparing to hurl her over great heights or before flying trains. The occasion is the escape of two men who have been up a station agent, and who are being pursued. The girl, all wires cut, feels their capture up to her, and does what we have outlined in the way of hazards. The most remarkable feature of her entire performance, though, is that Miss Holmes makes less fuss of these death-escaping feats than do a good many of our leading comedians who are sometimes called upon for a three-foot leap into a cold lake.

Romance à la Carte (Kalem, Sept. 14).—The chatty inserts, the irresistible ingenuity of the moment, makes this another one-reel comedy hit all presented by Eubie Miller, director. Bud Duncan plays the lead. To properly classify the production it is only necessary to know the speed at which it is played and the freedom with which it is put on. It occurs in a restaurant where a chef and waiter No. 6 are after the cabaret artist, La Carmencita. Complications to the already entangled pots and viands are introduced with the coming of the new cashier, finally ending with a duel in the park between the two ladies.

The Doughnut Vendor (Selig, Aug. 24).—An aged vendor of doughnuts whose business is aggravated by the necessity of supporting a little grandson, fills the entire picture, almost, of which this thousand-foot offering is composed. Yet it does allow of an important and welcome character contribution by Eugene Forde in the title role. Florence Livingston wrote it with Burton L. King as her director. The story is built about the attempt of the old lady to sell at the circus after other places have failed. Her being befriended by one, Pete, brings her luck and money, only to have a villain attempt to take the plums away. Pete comes to the rescue, and the old lady goes home to her little one. Perhaps a little more vital interest would help the offering, although no fault can be found with the manner in which it was put on.

Twice Won (Biograph, Aug. 23).—George Reehm has directed this comedy-drama in which Charles Perley takes the part of the man, and Augusta Anderson the role of the girl. The man falls in love with the girl at a masquerade ball, who refuses to marry him. That summer he falls in love with the girl who nurses him while he convalesces from a horseback accident. Then, in the city again, he once more meets the girl in the mask, and declares his love. Of course, both women prove to be one, and while the action may not indicate fairness on the part of the girl, neither must his declarations of love be encouraging to her. It is pictured in the usual clear Biograph manner.

Does the Woman Forget? (Essanay, Aug. 23).—The author takes the case of a man of established and cultured family meeting and falling in love with the young factory worker. Later, they drift apart, as the meeting is part of a lark, or adventure, undertaken by the man who wears of his own society set. Apparently, the exuberance of the new life is not all that he desires for he returns to marry a girl of his own circle. The factory worker marries in her own rank also. Here the offering flashes back and forth to denote that this girl, once aware of the superior opportunities of the other life, is dissatisfied, or rather vaguely restless about a once existence. As it is, it is interesting, and, in the manner handled, far out of the way of usual picturing.

The Fire Escape (Vitagraph, Sept. 2).—For those who are looking for big plots, this little picture about some nice people who live in flats will be worth a second look. But for the person who believes that a one-reel picture should completely describe a small incident, this offering of W. A. Tremayne will probably appeal with double interest. It is merely an episode in the life of a girl, the daughter of the politician, and the handsome young man who lives on the top floor. Their intimacy is resented by her father, but finally their secret meetings on the fire escape serve the purpose of saving the politician and winning his favor. The entire picture is out of the way of those one-reelers that seek for big effect in short footage. Courtlandt Van Deusen directed, with Lillian Walker, Evert Overton, Edward Elkas, and Harry Fisher in the cast.

When Souls Are Tried (Lubin, Aug. 20).—It is not so much the removal of an old friend from an anthracite region as it is the romance of a young man who puts this offering strongly across. Perhaps some of the mine details might be better, but assuredly no one but a coal miner and a picture critic would be unkind enough to mention the matter. The salesman for oxygen helmets strangely attracts the handsome young wife, but his selling ability is limited by the traditions of the miners. At a mine explosion he rescues the husband, sacrificing his own life. At last the soul of the young woman has been expanded through fear, and happiness and contentment would seem in store for the future. Romaine Fielding, Jack Lawton, and Vinnie Burns are the principals.

The Fable of the Roasting Blues (Essanay, Aug. 25).—George Ade has never written a better fable, nor have audiences ever seen anything much funnier. Richard Foster Baker is responsible for the screen result. Wallace Berry and Charles Stine, two trick Essanay comedians, fall readily into the parts of two men from the small town, who spend

their one week of the year in the big city, forgetting hymns and sarsaparilla. The most of the picture concerns their fervid adventures in the big town, although fore and aft are their sanctimonious pretensions at being good church members. The moral reads: One who would put Satan on the Mat must get inside information at his Training Quarters.

The Spark and the Flame (Lubin, Aug. 23).—A two-figure interest of the over idyllic sort holds forth for one thousand feet to an ending that is happy. The rest is rather sad. A down-and-out gentleman picks up the purse of the girl, who is not much better off. Penitence, she accepts the proffer of a chance acquaintance to "have a drink," but in the cabaret stands up, and demands if there is at least not one man there, man enough to defend her. The man who has her money and who is spending it, stands up and loses the gallant thing by knocking her escort down. Outside she prevails upon him not to leave thus suddenly, and as they are both from the country the last scene shows them Arcadia-bound. Robert Gray, Dorothy Barrett, and George Routh are the leads.

Dog-Gone Luck (Lubin, Aug. 24).—The Lubin Comedy Company takes on the appearance of Italians to properly interpret the scenario, which calls for such an interpretation. The occasion is the arrival of an Italian uncle in America and his reception by his nephew and the latter's wife. They treat him kindly, but he dies, leaving them only his dog, which they hate. The offering is on the same reel with *The Victorious Jockey*.

The Mirror (Lubin, Aug. 27).—Crane Wilbur, Thurston Hall, and Ethel Clayton are the triangle of principals personifying this nice little drama of the wood people. Sacrifice in such a manner as to make its heart interest strong is the appeal under the fact that the two woodmen are after the same girl, who will favor the one buying her the best dress. The one we are led to favor by those artifices which every director knows, has a sick mother and spends his funds for an operation. In a mirror, borrowed from his hut, he admires the silken effect donated by the other man. Her breaking of the mirror causes her to visit the sick woman and to learn the truth. Her heart is in the right place, and the drama ends conventionally. It is a pleasing picture.

Billy Joins the Navy (Lubin, Aug. 28).—Written by a naval officer, inspired doubtless by some of Mr. Reeves's earlier work, this has been responsible for the staging of a Lubin suspense comedy or heard the *Adams*, a possible solution of what we may do with Uncle Sam's naval beauties should the Peace Propagandists have their way. Billie, who joined in his own way, is put through the maneuvers in the awkward squad, fights, and goes through the ship from flag staff to furnace, wherever his instinct tells him the most fun is to be derived. While it differs in its methods and aims from other Reeves's comedies not at all, it is, undoubtedly and by far, the funniest of the Saturday releases that we have seen from the start of the series.

The Life Guard (Lubin, Aug. 21).—In a new avocation it is only presumable that new possibilities for fun may be found, and such is the inspiration of this one-reel Billy Reeves, who, at the seashore, assumes the place of a life guard. When his theft of the beach patrol uniform is found out, the indignant owner of the uniform chases Billy, etc. The plot calls for frequent dives into the surf, and, resembling, bag and baggage, other slapstick comedies.

The Ace of Diamonds (Biograph, Aug. 21).—Whatever good effect the presence of a child may have on the screen, is here vitiated, not to say rendered altogether useless, by the plot. A gambling father, having lost his money on the wheel of chance, sends his motherless girl to her aunt to live, accompanied by a note asking that she be cared for. Then he goes back for the life of the dog that bit him. He loses again, seizes the bank, and flees. From the fire escape of his own home he sees his little girl, who has returned to her home, the furniture having been sold, and who cries, "The owner of the gambling house arrives, and, like a good and forgiving Samaritan, moved by the sight of the little one's tears, refuses to receive back his own money, insisting that the father keep it and care for his little girl. Carrying ideas to an extreme length, of course, to absurdity such as this, George E. Reehm directed, with Charles Perley as the father, and Zoe Bech as the little girl.

A Lucky Deal (Selig Aug. 21).—The new Western photodramas that allow Westerners a soul other than for sent-hardened saddle and the lining against redskins include a good many of the Selig pictures directed by Tom Mix. One of these is this one-reeler, replete with fine photography, local incident, and a plot of interest. It pictures Leo Maloney, Sid Jordan, Pat Chrisman, and Bettie O'Neal as mining partners, rustier and girl, respectively. Having sold his interest in the claim to the man whom he thinks has the better chance with the girl, pay ore, is discovered on the claim. A horse, valuable in such a country, is stolen from the luckier of the two partners, and the one who abandoned is instrumental in returning the horse and again taking his leave of the girl. Mr. Mix also wrote it.

FEATURE FILMS

The Fallen Standard (Balboa-Pathé).—As a species of poetic vindication and adjustment of matters, *The Fallen Standard* is undoubtedly a satisfactory offering. It handles the case of a young man who declares that his ancestors were all virtuous people. Supposing for plot purposes, that their virtue was immaculate, we now flash to where we see him in love with a young girl who also loves him, but who insists upon trying her "literary wings" in the city. After twelve months she has her first story accepted, and writes him to come. Strangely, a baby had been left on a bench, one day in the park, and the girl adopted it. The man, believing it hers, refused to marry her. He gets another girl, while the first one becomes a famous author. In later years the adopted son of the lady author turns out worthless. He robs a home and seeks refuge in the dwelling of the other woman, and her husband of ancestral virtue. This causes the foster-mother to be called. It now turns out that the wife was the one who left the baby. She dies of heart trouble, thus relieving the ancestral shield of its blot, while the boy also dies. Such a subject has given possibilities but it seems that Balboa has staged it inadequately at times.

GEORGE B. SEITZ

Patheplaywright

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